

# COLLEGE ENGLISH

Vol. 13 • DECEMBER 1951 • No. 3

Arthur Koestler . . . . . *Redman*  
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# COLLEGE ENGLISH

Volume 13

DECEMBER 1951

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## *Arthur Koestler: Radical's Progress*

BEN RAY REDMAN<sup>1</sup>

IN THE case of every author there is a more or less close mutual engagement of life and work. In the case of Arthur Koestler that engagement is remarkably close, almost complete, so that if we would understand his books we must approach them by way of his biography. The first crucial act of his life was his joining the Communist party at the end of 1931. The second crucial act was his leaving the party in the early spring of 1938. His books are, in large measure, one long dialogue with himself regarding these polar actions and their intellectual concomitants, a record of their consequences, and an examination of the nature of the revolutionary utopia that was transformed, by a horrible and cruel metamorphosis, into Stalin's totalitarian tyranny. They also reveal a persistent nostalgia for lost beliefs, an ineradicable pride in their author's revolutionary past, and a passionate yearning for a new creed.

Born in Budapest, in 1905, Koestler came to communism by the road that many Europeans of his generation followed; he came to it from the wreckage of a once prosperous middle-class family that had been ruined by the first World

War and the inflation of the 1920's; he came to it in search of a new rationale of life and a new security to replace those of which he had been robbed while still a child. "At the age of nine, when our middle-class idyl collapsed," he tells us in *The God That Failed*, "I had suddenly become conscious of the economic Facts of Life." And he adds, a little later: "Thus I projected a personal predicament onto the structure of society at large." Perhaps it may be worth noting in passing that this kind of projection has been an activating factor in the history of many party members.

Koestler's conditioning for communism began in 1914, when his father suddenly found himself in a world with which he was unable to cope; but, unlike many of his contemporaries, Koestler was not ready to receive the "new revelation" until he had proved himself tough enough to support himself and his parents by successful adjustments to the demands of capitalism. Not until he had achieved "a comfortable income" by five years of work as a correspondent for the Ullstein newspapers, and had settled himself as an editor in the Berlin office of the great liberal publishing house, was he ready to join the party. By then he had

<sup>1</sup> Author, editor, motion-picture producer.

read Marx and Engels and Lenin with studious attention and mounting enthusiasm, finally experiencing the same sense of revelation and rapture that Kepler felt when he contemplated his perfected theory of planetary motion. There was "now an answer to every question."

The Ullsteins' brilliant editor was the most eager of converts. He wished to give his whole life to the party—and for a time it seemed that the party could make good use of him. But, proving only briefly useful when placed in an *Apparat*, he soon became an ordinary member of a regular Berlin cell. Here he found that half his activities were legal, half illegal; but his one full-time job was to prove himself a true son of the people. "Intellectual self-castration," he writes in bitter retrospect, "was a small price to pay for achieving some likeness to Comrade Ivan Ivanovich."

When he found himself involved in the collapse of the German Communist party, Koestler could not understand the fatal orders that came from Moscow; but he knew that they must be right, because his creed told him that the Kremlin was infallible. Even a year spent in Russia failed to dissipate the cloud of illusion in which he lived. He was profoundly shocked by what he saw and heard. He could not deny the facts. But his creed sustained him in the belief that Russia was passing through a transitional, unavoidable stage on its march toward the workers' paradise. "My faith had been badly shaken," he was to write years later, "but thanks to the elastic shock-absorbers, I was slow in becoming conscious of the damage. A number of external events and inner rationalizations helped me to carry on and delay the final crack-up."

One of the external events was the

party's adoption of the Popular Front strategy. In the autumn of 1933 Koestler left Russia for Paris, where he plunged into the new phase of the revolutionary struggle. After the outbreak of the Spanish War he managed to get to Seville as a correspondent, but he was permitted to remain in Franco territory for barely two days. Six months later he was reporting the Republican side of the war; and he was a marked man because of an anti-Franco pamphlet he had written after his first Spanish adventure. Captured by his enemies when Málaga fell, he was thrown into prison under sentence of death. But his execution was delayed until, after four months of prison life, he was set free in June, 1937, thanks to the efforts of the British government. When he left prison, he was still a loyal party member, but less than a year later—after the real meaning of the Russian purges had at last been brought home to him by the arrest of two of his closest friends and his brother-in-law—he walked out of the party into the trackless desert of independent, lonely radicalism. (Again, in passing, it may be worth noting that, just as a personal predicament lay behind Koestler's dedication to communism, so it required another personal loss, or at least the threat of it, to trip the psychic trigger that finally made it possible for him to admit that for seven years he had been a wilfully self-deceived fool.) Koestler left the party, but even as he did so he declared his loyalty to the U.S.S.R., professing to believe that it would turn back to true socialism "and that, in spite of everything, the Soviet Union still 'represented our last and only hope on a planet in rapid decay.'" Neither his break with Russian communism nor his disillusionment was yet complete. His books mark the stages by which both came to be so.

These books have followed one an-



other fairly rapidly, but not so rapidly as to disallow time for intermediate thinking. In *Dialogue with Death* (1938), originally titled *Spanish Testament*, Koestler gave a brief account of his experiences with the Spanish Republican forces, described the "last days" of Málaga, and recorded his physical and intellectual life in the prisons of Málaga and Seville—a life which taught him that "the human spirit is able to call upon certain aids of which, in normal circumstances it has no knowledge, and the existence of which it only discovers in itself in abnormal circumstances." *The Gladiators* (1939), a blend of a little history and much imagination, is the story of the Slave War of 73–71 B.C., and Spartacus' vain attempt to establish a utopian Sun State, written with the author's eyes fixed on another, greater, later revolution that went awry. With *Darkness at Noon* (1940) Koestler reached far more readers than he had ever reached before; and deservedly, for this novel of the old Bolshevik who decides that he can best serve the party by one final act of self-abasement—this novel that has been widely accepted as a credible explanation of the confessions that astonished and puzzled Western observers of the Moscow Trials—is a fine achievement in the art of fiction.

*Scum of the Earth* (1941) records the author's shocked response to the Hitler-Stalin pact and his unhappy experiences in France after the outbreak of the second World War. *Arrival and Departure* (1943) is another novel of radical disillusionment, and a bitter one, for it tells how Peter Slavek is stripped of the beliefs by which he has lived, how he is forced to realize that his revolutionary faith and heroism have been only psychic frauds overlying a buried sense of guilt, and how he is compelled at last to resolve

his personal problem by a decision more mystical than rational. *Twilight Bar—an Escapade in Four Acts* (1945) is a clever but trifling venture into play form, which amusingly questions man's right to survive. In 1945 Koestler also published *The Yogi and the Commissar*, a collection of miscellaneous papers written over a three-year period, the most important of which searchingly analyzed the "Soviet myth" and demonstrated beyond question the utter falsity of the idea that the U.S.S.R. is "moving toward socialism." This book takes its title from the papers in which Koestler set up the Yogi against the Commissar, as antithetical types—the one believing in Change from Within, the other in Change from Without—and argued that as yet no synthesis of the two has ever been achieved but that it must be achieved if European civilization is to be saved from destruction "either by total war's successor Absolute War, or by Byzantine Conquest." This he wrote in October, 1944.

*Thieves in the Night* (1946) is a novel which owes its existence to Koestler's knowledge of Palestine as it was in 1937–39, with its quarreling Jewish factions, hostile Arabs, baffled British, and rising communes in which the flame of idealism burned high. No one of the three parties to the triangular conflict comes off well. The unpleasant traits of the Jewish settlers, for example, are even stressed; but they are sympathetically traced to their source in centuries of ghetto living. The story begins with a group of young Zionists setting out by night to found a new commune on land which has been legally purchased but which they know will still be claimed by the Arabs as their own; it ends a year or so later—after pitched battle, much hard work, petty bickerings, many adjustments, and murder—with the now veteran members of this

commune helping another group of young men and women to claim their portion of the Promised Land. It ends, too, with Joseph, the English-Jewish hero, becoming an active member of the Stern band of terrorists, convinced that their acts are both justified and necessary, in view of the conditions created by British betrayal of the Jews. (Once again, let us note, in Koestler's work, as in his life, a personal motivation of a political decision: Joseph is able to make up his mind to join the Sternists only after he has learned that the Arabs have brutally murdered the girl he loved.)

Palestine claimed Koestler's pen again in 1949, when, in *Promise and Fulfillment*, he surveyed the complex sequence of events that led to the establishment of the State of Israel; gave his readers a brief eyewitness account of the Jewish-Arab war; explained the conflict between the government and Irgun and the rise of terrorism; described life in Israel's towns and communistic settlements; saluted the appearance of a new type of Hebrew; and, after an examination of the society and politics of the Jewish state, attempted to forecast its cultural and political future. In this heterogeneous book, as in his Palestinian novel, Koestler proved his ability to see all round his subject, to see the rightness of both Arabs and Jews. As for British policy, he found it muddled, mistaken, and strongly influenced by an absurd miscalculation of the strength of the Arab League; but it was not, in his opinion, Machiavellian—although, at the end, it deserved to be called "surrealistic."

The year 1949 also saw the publication of one of Koestler's most remarkable, most ambitious books, *Insight and Outlook: An Inquiry into the Common Foundations of Science, Art, and Social Ethics*, in which the author seeks to trace a con-

tinuous line of creative activity from the simplest joke, up through the comic arts, and the neutral or scientific arts, to the emotive arts of literature, drama, and their peers. The creative process of all, he argues, originates in what he calls the act of "bisociation," or dual association—"that is, the simultaneous correlation of an experience to two otherwise independent operative fields." This theory of bisociation is at once ingenious and usable. But, even more important for those readers who are interested in following a radical's progress, *Insight and Outlook* presents implicitly a philosophical explanation of why past revolutions have necessarily failed and a philosophical foundation for long-range—or perhaps we should call it long-shot—optimism. Koestler asserts that the life of every member of "the biological hierarchy" is a continuous inner struggle between self-assertive and integrative or self-transcending tendencies. The ideal of every biological community is an equilibrium at once stable and dynamic; a state in which the self-transcending emotions "can achieve the individual's social integration without thwarting his natural appetites." But it is unlikely that much progress can be made toward this ideal "until man's environment becomes reasonably standardized, that is, until the technical exploitation of nature approaches saturation point, both with regard to the satisfaction of existing needs and the cessation of the process of creating new ones." Here, then, we have an explanation of why utopia is not yet with us; but, says Koestler, there are signs which would seem to indicate that the time in which the social ideal might be possible "is not quite as fantastically distant as it may appear at first sight." These are words of good cheer. However, we realize that they are the words of

faith rather than reason when, a little later, the author asks whether Western European civilization has the power to survive until the necessary international integrations and environmental adaptations have been achieved—and then answers his own question by saying that this seems unlikely at present but that we can hope and strive.

Having delivered himself of this considerable work, the author joined with Silone, Gide, Spender, and Richard Wright in the publication of a symposium, *The God That Failed* (1950), in which they all told the world how they came to be, and why they ceased to be, Communists. Koestler's latest book is another novel, *The Age of Longing* (1951), constructed on a larger scale and more variously amusing than any of its predecessors—a novel laid in Paris, in the near future of the middle 1950's, and inhabited almost entirely by lost, lonely, yearning souls.

The road followed by the author of this dozen books—each of which marks a stage or station of his march—is straight and plain. When Koestler wrote *Dialogue with Death*, he was still a Communist. In *The Gladiators* he began to ask why revolutions go wrong, writing picturesquely, but failing in the realization and presentation of Spartacus. With *Darkness at Noon* he became complete master of his material and master of his readers. He knew the old Bolshevik, Rubashov, from the inside out. He knew the grounds of his disillusionment and understood his private sense of guilt; he knew why Rubashov must end by confessing to crimes he had never committed. Into this book Koestler channeled all his revolutionary knowledge, experience, and emotion, with a resultant concentration of power that he has not matched elsewhere. The novel is not only a profound

study of Communistic psychology; it is a study of Russian character that is on the same level as Conrad's very different *Under Western Eyes*. Compared with *Darkness at Noon*, *Arrival and Departure* seems almost contrived. But it is always interesting, sometimes brilliant, and it emphatically marks a stage of the radical's progress, for it ends with Peter Slavek's assertion of his belief that "a new god is about to be born." *The Yogi and the Commissar* sums up the position held by Koestler in 1945. When he wrote *Thieves in the Night*, the novelist turned from his own lost creed to the still ardent faith of the young Zionists and found at least some measure of solace and invigoration by associating himself with believers who were making the desert bloom like the rose. The significance of *Insight and Outlook* has already been made clear. In *The Age of Longing* Koestler fractionally shares his own experience with a score of characters. Almost everyone is lost and yearning, living under a doom that threatens from the East; and more than one of them, like Peter Slavek, is waiting for the birth of a new god, a new religion. The author is wittier, more brilliant, than ever. His novel is crowded as no novel of his has been before. Once again, this time through many eyes, we see how and why the Great Revolution was perverted and betrayed. The people are vigorously, variously alive, and most of them—as is usual with Koestler—are as tirelessly eloquent as their creator. The action is cleverly, entertainingly, sometimes cynically stage-managed. Certainly this is Koestler's biggest novel, and many readers will consider it his best; while others, for all their enjoyment, will think back to the formal perfection and the concentrated, cumulative power of *Darkness at Noon*.

Yes, the road from *Dialogue with Death*

to *The Age of Longing* is straight and plain, but it has also been a hard and agonizing road. One might compare Koestler's parting with his past to the amputation of a limb—not by one sharp, clean stroke, but by recurrent use of the surgeon's knife. Koestler's past has almost literally been whittled away. He was unable to make the sudden leap, made by so many of his fellow ex-Communists, from the bosom of one infallible church into the bosom of another. He has longed, and still longs, for faith; but he has been unable to repeat his act of "intellectual self-castration." He has looked to science for certainties, but he has been unable to find in science all the answers for which he yearns. He has come to admit that the half-loaf of imperfect democracy is better than the full loaf of a nonexistent utopia. Yet he is still proud of his Communist past. He makes much of himself as a Cassandra who warned the world against Hitler—but what else could he have done as a good Stalinist? He makes much of himself as an old anti-Fascist fighter—but what else could he have been as a good Stalinist? He ignores the fact that there were men and women who opposed Hitler and fought fascism for reasons less selfish than those that animated Communists. And he is still, apparently, unwilling to admit that there were intelligent persons who, during the 1930's, refused, for the right reasons, to follow the Moscow piper; he still cannot rid himself of the lingering conviction that their reasons must, somehow, have been wrong.

As one looks back over the road that Koestler has traveled, and at the guideposts now pointing toward the future, one sees that he has been, and is, moving steadily from the monism of Marxism toward a dualistic philosophy of life. His thinking has been expressed increasingly in dualistic terms—trivial plane of action versus tragic plane, Yogi versus Commissar, self-assertive tendencies versus integrative or self-transcending tendencies, destiny versus volition. The ultimate dualism is, of course, one form or another of Manichaeism; but even a follower of Mani may say with Julien of *The Age of Longing*:

One should either write ruthlessly what one believes to be the truth, or shut up. Now I happen to believe that Europe is doomed, a chapter in history which is drawing to its finish. This is so to speak my contemplative truth. Looking at the world with detachment, under the sign of eternity, I find it not even disturbing. But I also happen to believe in the ethical imperative of fighting evil, even if the fight is hopeless. . . .

Arthur Koestler has always written ruthlessly what he has believed to be the truth, and his beliefs have been protean. In the course of his self-education, conducted in public, he has proved himself an able reporter, a vigorous pamphleteer, a brilliantly versatile social thinker, and a novelist worthy of serious attention. But Koestler himself is a more interesting character than any he has created, for, as his books reveal him to us, he is a fascinating figure—at once highly individualized and typically representative—in the great novel of our times.

## The Structure of "Lord Jim"

ROBERT F. HAUGH<sup>1</sup>

IN HIS excellent book *The Great Tradition*, Mr. F. R. Leavis revives an old critical judgment of Conrad's *Lord Jim*. He recalls those early reviewers who, as Conrad mentioned in his Preface, "maintained that the work starting as a short story had got beyond the writer's control." Mr. Leavis agrees; he concedes good qualities to the "Patna" sequences of *Lord Jim*, but says of the later Patusan material: "It has no inevitability—nor does it develop or enrich the central interest, which consequently, eked out to provide the substance of a novel, comes to seem decidedly thin."<sup>2</sup>

Conrad does, of course, preface *Lord Jim* with the explanation that he started out to write a short story. But, he goes on in the same Preface, he became dissatisfied and laid the story aside for quite some time. Then he took it up again, and "the whole was re-written deliberately." Knowing Conrad's strenuous purposes, so beautifully stated in many places, we might stop there with the presumption that Conrad must have seen some structural need for the Patusan part of Jim's story. We need not, however; for a second look at *Lord Jim* will reveal the fruit of Conrad's deliberation: integral elements of structure which provide the inevitability, the rightness, and the necessity for Patusan.

In *Lord Jim* the dominant figure in the design is the jump from the "Patna." But, actually, Jim's jumping enters not

once, but three times. And each jump, because of the changed circumstances surrounding it, because of Jim's maturity, and because of Conrad's sense for dramatic progression, takes on new meaning. The jump resembles a recurring musical figure, with minor figures in the design giving depth and complexity.

The first time is not really a jump, for young Jim on the training ship hesitates—and misses his chance. Yet the simple elements of the later major statement are here: the romantic dream of heroism, the forestalling imagination, and vacillation before the menace of the sea. There is even the presence of a shadowy Marlow—the old captain in this instance—to say, "Don't take it so hard, youngster." Then young Jim's reaction, his youthful anguish in the face of his failure—"He felt angry with the brutal tumult of earth and sky for taking him unawares and checking unfairly a generous readiness for narrow escapes"<sup>3</sup>—foreshadows the more complex and sickening heartbreak offered by the sprung plates on the "Patna." The first statement, then, is a simple one—a melody on the flute—with the figure inverted (i.e., not jumping as against a later jump), so that it is not too mature, too easily recognizable. Yet it is, in little, the melody of *Lord Jim*.

The second statement augments the figure tremendously, giving it a full orchestration of supporting characters,

<sup>1</sup> University of Michigan.

<sup>2</sup> F. R. Leavis, *The Great Tradition* (London, 1949), p. 190.

<sup>3</sup> Joseph Conrad, *Lord Jim* ("Modern Library" ed.), p. 9.



balanced ethical values, and a Jim who has complexities of character far beyond young Jim of the training ship. Jim has continued his romantic dreams of heroism, but now he is torn by a fuller realization of danger and by a chafing resentment at the boredom of shipboard life. Yet now he is in a position of greater stress; extreme trust is placed in him because of the helpless passengers crowded aboard the old "Patna"—passengers on a mission of faith. Betrayal of them will be like betraying the faith of his father (Jim was the product of a parsonage). Then, to bring the malignancy of the elements aboard, are the three evil renegades—master, chief engineer, and second mate. Not only are they to lure him from his honorable position, but they are to pursue him in the small boat later, like ugly facets of his own unsuspected nature. They are loathsome to him, but fascinating, for he finds in himself a horrid sympathy for their motives.

The entire major figure in the novel, as a matter of fact, is augmented by characters who amplify elements in Jim's flawed and very human nature. The three renegades are, in some noisy way, kin to Jim, who had thrown himself among them. As he stands on the "Patna" watching them struggle with the boat davits—furiously whispering and hurriedly tiptoeing—he sees in their ludicrous, shameful behavior something of his own nature. That is why he writhes and cries out later to Marlow, because their ugly, cowardly ways provide all too clearly a clue to his own nature.

The French lieutenant views the event as it seemed to a sturdier soul. He was a natural athlete, morally speaking. To him, heroic conduct was as natural as breathing, and as necessary. While he is

able to perceive the anguish of Jim's sensitive soul, he cannot solve its mysteries because he has never had to explore his own. He is like the athlete who has never had to study form and therefore knows nothing of it. His bulky, lumbering figure, his steely gray eyes, put before us a man who is "one of us" without any doubts: "one of those steady, reliable men who are the raw material of great reputations." When first he seems sympathetic to Jim's plight, then turns away, he gives us the working attitude of the merchant marine, to whom "honor" is the homely religion that actuates courage and fidelity. Without that, his world would collapse. The French lieutenant, then, is the sturdy, unromantic backbone of the service, who takes the monotony and the danger in stride, as Jim was unable to do. He is a paragon of those virtues lacking—or imperfectly formed—in Jim. We admire him; we are grateful to him, for he helps us to see Jim more clearly; but we save our sympathy for the frailer Jim.

Then there is Brierly, another man without, at first, Jim's forestalling imagination. Life has fallen into very easy and flattering patterns for him, offering high position, adulation, and the esteem of fellow-officers. He, like the lieutenant, has never really thought about danger in all its insidious forms. Like the lieutenant, he appears to be all that Jim might have been. Yet shortly after Jim's trial, he commits suicide. The reason may be found in his insistent query to Marlow: "Why doesn't he clear out?" Brierly, silently examining himself as he watches Jim in his ordeal, finally has his imagination awakened. All the terrors of what might happen crowd upon him, and, with none of the fine sensibilities or the moral stubborn-

ness of Jim, he does "clear out" rather than face them.

Brierly's attitude toward Jim's act is to be found, with variations, in other characters—usually discredited ones. For it is as though Conrad feared that his readers would also say, "Why all the fuss?" So, to forestall that damaging reaction, he puts those words in the mouth of another—the amazing West Australian, Chester, he of the guano island: "What's all the to-do about? A bit of ass's skin." Chester, an unscrupulous, amoral outcast who does not mind being an outcast, is the antithesis of Jim in all ways, just as Brierly appears to be Jim's dream personified. Yet both Chester and Brierly say, "What's all the fuss?" Through the ethical polarity to be found in them, through the filter of their values, we see Jim's nature and his predicament with a keener awareness.

The living death offered by Chester (Conrad gives us a picture of Jim knee-deep in guano, under a pitiless sun on a desolate island) would not do for Jim. Yet the thought of it as an alternative—offered by such a man as Chester, in all seriousness—makes Jim's moral plight even more desperate. His is a living death even more punishing than that. Then Brierly's actual death is another alternative. "Why doesn't he clear out?" Brierly asked. Suicide was the one way of clearing out completely, solving all ethical problems by the simple act of taking one's life. That alternative, certainly suggested by Jim's case, becomes fully dramatized in Brierly's suicide.

Suppose Jim had not jumped—or suppose he were to get another chance for heroism at sea? That eventuality is obliquely presented in the story of little Bob Stanton, who is like Jim in that he became a canvasser during his spell of shore life. Stanton went down heroically

trying to save a lady's-maid larger than he. "It was for all the world, sir, like a naughty youngster fighting with his mother." Such a heroic death might have come to Jim—but didn't.

All these characters surrounding Jim and his act of betrayal give a three-dimensional depth to the moral implications of the event. Every ethical facet of the shameful jump is fully orchestrated by vivid, carefully drawn characters. Sturdy, workaday devotion to duty—the way Jim might have behaved—is found in the French lieutenant. Suicide rather than facing the agonizing torture of lost honor—another way Jim might have gone—is offered in Brierly. A living death at the ends of the earth—possibly the only niche for such a man as Jim—is offered in Chester's guano island. Little Bob Stanton, giving his life ludicrously, seems to mock at Jim's dream of heroics, for here is a way that Jim might have gone, and it calls up ironic laughter. These people, each caught in a mortal stress that is in some way related to one facet or the other of Jim's shame, throw him into vivid relief. Each figure is a minor variation of the dominant theme, yet all contribute to it.

Then comes Stein, the only link between the "Patna" and the Patusan worlds. Stein, the butterfly collector, is peculiarly fitted to understand Jim and to help him find "how to be." He, too, is romantic, and he, too, had something beautiful in his very hand—then had lost everything. The amazing Stein, just after killing three of his enemies, sees the shadow of a rare butterfly pass over the forehead of one of them. So, out of violence and death, he catches a glimpse of great beauty, and he pursues it: "That was the way. To follow the dream, and again to follow the dream and so—*ewig—usque ad finem*." He is

the one to understand Jim, and it is he who helps Jim to pursue his dream until, in Patusan, Jim succeeds beyond his wildest imaginings.

The third jump, like the second, was into an evil slime that held Jim helpless in Patusan as if in a nightmare. But he fought free of that muck to leap into the hearts, the confidence, and the trust of a little society apart from the world. Apart though it is, however, Patusan offers Jim all that the world could offer: a place where he is wanted and needed, people who trust and love him, a position of responsibility which needs his fidelity. He has the dear love of a princely brother and, more still, the heart of a girl.

Jim's position in this little society is more complex than that aboard the "Patna," and we feel, therefore, a further development of the dominant theme. Instead of being just the mate of a ship, a comparatively simple relationship to passengers and crew, Jim is a kind of prime minister. On the "Patna," he was alone, with only an abstract sense of duty to guide him. Here he is in a magnetic bond of humanity, guided and supported by many affirmative things: confidence, fidelity, love, loyalty. It is as though Conrad set out to provide those common aids to honorable conduct lacking aboard the "Patna." The evil contagion of example which before had led Jim so cruelly astray would be supplanted this time by fidelity, trust, and love.

Yet in this larger framework offered by the kingdom of Patusan, strong elements in the "Patna" experience remain. There is not the sea and the merciless trials offered by it, to be sure. But there is Gentleman Brown, with his "natural senseless ferocity." Brown offers Jim his third test, a test compounded of treachery, ferocity, and irrational

violence. That test, twice before given Jim by the sea, now is offered by evil in human form, and in that transformation Conrad is making his final statement of the dominant theme: the transcendence of fidelity, honor, and nobility of soul over the moral darkness that forever assaults man from the outer darkness. For Conrad is a dualist. There is an outer world, which has no concern for man; it is merciless, amoral, inhuman, because it is completely unaware of man's existence. Then there is an inner world, kept safe for us by fidelity, trust, honor, where to be "one of us" is the only bulwark against the forces of darkness.

Brown and his company had come by accident to Patusan, in search of food and supplies for their stolen ship. Jim comes to meet Brown, and once again is betrayed into compromising himself with evil. Brown speaks, "and there ran through the rough talk a vein of subtle reference to their common blood, an assumption of common experience, a sickening suggestion of common guilt, of secret knowledge that was like a bond of their minds and of their hearts."<sup>4</sup>

Brown speaks with bitterness of the world "out there," where he was not "good enough for them." He says, "There are my men in the same boat . . . and by God, I am not the sort to jump out of trouble and leave them in a d—d lurch." He asks Jim whether he himself didn't understand that "when it came to saving one's life in the dark, one didn't care who else went—thirty, three hundred people." Brown sees Jim wince and goes on probing Jim's guilty memories. So evil finds the weak spot in Jim's defenses against darkness again, and he yields. Out of a weak desire to

<sup>4</sup> *Ibid.*, p. 387.



rely that time, to get another chance even vicariously, he yields. Brown is his own dark brother, and to give Brown a chance is to give himself a chance. He gives his word that Brown and his crew can pass unmolested down the river and back to their ship. To his people, Jim pledges his life that no harm shall come to them. The people, in perfect trust, consent. Then, abetted by the treacherous Cornelius, Brown ambushes the guard at the river mouth and kills in pure cold-blooded ferocity out of a generalized sense of revenge against the world. He kills Jim's dearest friend, the prince of the little kingdom.

In this way, the old theme is played once more. Treachery, malice, irrationality, again throw their stresses upon Jim; but this time, in a way he had not foreseen, he is given a chance to redeem himself. He chooses again, and this time his choice is for honor—and death.

The love of the girl Jewel appears to offer a new thread in the design, not before introduced in the structure of the novel. Yet here, too, examination indicates that familiar themes are made grander and more poignant by the love story. Jewel, the stepdaughter of the treacherous Cornelius, loves Jim. Yet, for reasons of her own, she distrusts him as she distrusts all men. Her mother had been deserted by her true father, then had died weeping because of the hateful behavior of Cornelius. She wants to love Jim but cannot give her heart fully because she senses in Jim some uneasiness, something that she believes hangs over him from the outside world. Ironically, she believes it to be something that will take him from her, when, of course, Jim is there because the world has no place for him.

When Jim's great stress comes to him,

it is the girl who pleads with him to run away, to save himself—for her. Thus he will prove worthy of her trust and love. She speaks out of her need of him, out of her desire to love fully. In that moment she repeats the theme previously presented by the three renegades of the "Patna," who unwittingly pleaded with Jim to jump. Their plea was in fear, Jewel's was in love. Jim yielded the first time, under the cruel conspiracy of events; this time he stood firm. He now knew "how to be," and he went out to die with a proud, unflinching glance to right and to left. Jewel's plea was for self-preservation, and though in the name of love, it spoke to his fears. This time, however, Jim can see his way. He has time to think in his little hut, and when he emerges, he is ready with his decision.

What may we say, then, that the Patusan material adds to Jim's story? All the elements of the major theme are here, developed and dramatized in a coherent society. There is fidelity, not to a shadowy ideal of conduct but to actual, living people close to Jim who have given him their trust. There is the irrational malice of the universe, not in the impersonal sea but in Gentleman Brown—who in a strange way calls to the dark side in Jim. Finally, there is the temptation to yield, not in the mistaken words of renegades but in the words of love. Jim is more keenly tried, in a pattern of stresses that have come upon him from the very nature of society, and he redeems himself magnificently. The story is right; it is inevitable; it is necessary to the full statement of Conrad's theme. There is here all that one might demand: encouragement, consolation, fear, charm—and even that glimpse of truth for which Mr. Leavis forgot to ask.

## Scenery and Setting: A Note on American Local Color

ROBERT D. RHODE<sup>1</sup>

ONE of the chief forces in literature is the spontaneous enthusiasm that accompanies the self-discovery of a vigorous people. Especially since the time of Whitman, Americans, proud of their cultural and topographical heterogeneity, have made seeing their native country a national sport as well as a patriotic duty. It would be difficult to date the beginning of this manifestation of the nationalistic spirit in art and literature. As a faint current it unquestionably antedates the Revolution. But nationalism as a self-conscious literary movement seems to have emerged for the first time from the cultural tensions and confused loyalties just after the Civil War:

It seemed as though fiction had a mission to portray all sections of the reunited country to each other and, by interpreting the racial strains which made up the United States, provide the understanding which would make possible "the more perfect union" of which the founders of the Republic had dreamed. . . . The positive editorial policy of the leading publishers, as well as the aims of writers, guided and disciplined the movement in what was perhaps the most wide-spread cooperative movement in our literary history.<sup>2</sup>

Though this movement had many literary aspects, its most distinctive feature has been slighted: the artistic handling of setting as an element of fiction. The chief historian of the movement, F. L. Pattee, has frequently touched upon this matter, but not comprehensively.

<sup>1</sup> Texas College of Arts and Industries.

<sup>2</sup> A. H. Quinn, *American Fiction* (New York, 1936), p. 373.

The late V. L. Parrington's work in this period unfortunately remains incomplete. The history of fiction by A. H. Quinn gives little attention to this phase of the local color movement; usually he merely identifies particular authors with their regions and comments upon their points of view. Other historians and anthologists, such as Granville Hicks, Louis Wann, G. H. Orians, H. R. Warfel, and C. M. Simpson, have so far made only vague generalizations about the functions of setting among the local colorists.

The reluctance of critics to acknowledge this element of fiction seems almost a conspiracy. Perhaps the neglect springs from the assumption that a stress on setting is contrary to the principles of good narration. I should like to discuss this notion in the hope of giving a clearer conception of the literature of the local color movement.

The setting of a story is usually defined as "the literary framework of a narrative or other composition,"<sup>3</sup> or "the temporal and spatial environment of the action of a narrative."<sup>4</sup> H. B. Lathrop includes under the term "all the circumstances, material and immaterial, which surround the action and determine the conditions under which it takes place."<sup>5</sup> Bliss Perry considers it

as synonymous with milieu,—the circumstances, namely, that surround and condition

<sup>3</sup> *New English Dictionary*, VIII, 554.

<sup>4</sup> *Webster's New International Dictionary* (2d ed.) p. 2293.

<sup>5</sup> *Art of the Novelist* (New York, 1919), p. 198.

the appearance of the characters. Sometimes the setting of a novel corresponds precisely to the scenic effects of the stage in that it gives a mere background for the vivid presentation of the characters. It will thus be seen that in the setting, that *tertium quid* is something corresponding to "atmosphere" if we were to speak in terms of art, or "environment" if we were to use the terminology of science.<sup>6</sup>

The realization of the importance of setting, as well as the discovery of the various roles it may play in the story, is comparatively recent. Defoe, despite his "realism," never knew the power of settings; Fielding occasionally used scenery without lending it any real significance; it was not until the rise of the romantic movement at the close of the eighteenth century that setting began to have an important function in fiction. Anne Radcliffe was one of the first to give emotional significance to landscape. Among the significant English novelists of the nineteenth century the conscious and important use of setting advanced particularly with the work of Dickens, Eliot, and Hardy. This development was a reflection of a changing attitude throughout the world toward nature and natural scenery.

One important factor that favored an interest in setting was the preoccupation with natural science. The impact of science upon literature produced, among other things, a naturalistic style of fiction. Zola and Maupassant wrote fiction making use of the characteristic rather than the beautiful. Man was pictured as an atom in an orderly but indifferent world; nature and institutions were inconsiderate of his ambitions, his labors, his sufferings. There was no sympathetic relation between the individual and his environment, no teleological principle at work in the universe.

<sup>6</sup> *A Study of Prose Fiction* (New York, 1920), p. 155.

The desire of artists to be faithful to their subjects led to a method of precise observation and objective presentation. Hence the renowned notebook of the local colorist, the individualized landscape, and the detailed literary document. The importance of background, or setting, to the naturalist needs scarcely to be mentioned. He was not so much an artist as a laboratory technician preparing a detailed report. The character in a story, his environment, and his specific reactions are all presented as parts of a sociological process.

In the fusion of these elements in the naturalistic story, character tends to suffer most, for, as man becomes a pawn in the hands of superior forces, he surrenders his individuality. Action becomes involuntary and therefore unheroic. Setting, however, tends to gain in importance. The landscapes and institutions, as objects of environment, become the prime movers, the cores of ethical—and therefore human—interest.

The crux of the problem of setting seems to be the relationship which setting as an art bears to the world of experience. Since it is generally conceded that all literature is based ultimately upon reality, its subject matter is necessarily drawn from the author's observation or vicarious experience, however arbitrarily selected or seriously distorted in memory or imagination.

The local colorists after the Civil War—the setting specialists—desired as little rearrangement and distortion as possible. They preferred to write with an eye on the object so as to subvert, as far as possible, the subjective factor of memory. But they faced a serious limitation: the weight of tradition surrounding man's relation to nature. If they hoped to see nature with the eyes of Homer, they failed—just as many others after Homer

had failed. Rousseau's *Nouvelle Héloïse*, published in 1759, is said to mark the beginning of the modern "romantic" love of scenery, but Rousseau's originality was far from absolute.

In the handling of natural scenery in fiction, one of the most difficult questions is that concerning "human interest." Many critics—old and new—have said that all interest in a story is that which surrounds human life and conduct; that natural scenery, if devoid of humanity, has only a negative force in fiction. No principle of narration was so persistently stressed, as a few quotations will show:

Let the author's style be never so rich and brilliant, let him lay hold upon the choicest hidden beauties of the language and adorn his page with images of the most gorgeous or the most pathetic beauty; yet will the whole lack point and application and remain a dead impassive thing, until the *human figure* comes into relief—when the pulse of the reader leaps, the spell is woven, the interest is born.<sup>7</sup>

The print apron of one cottage girl . . . is more important . . . to any novelist than the wildest heave of boulder-strewn moor or forest. Is it not a mistake . . . to entitle a story by its setting and to introduce that setting with the utmost power and volume of words? . . . We are not interested in such effects until the people interest us. The environment is important only as bringing out human nature in little unaccustomed ways.<sup>8</sup>

Man is perennially interesting to man; nature is so only when man relates himself to her, puts purpose or meaning into her.<sup>9</sup>

The solution of this problem of whether an antisocial or a purely aesthetic interest in scenery is possible depends upon one's aesthetic theory. But

<sup>7</sup> H. C. House, *Theory of the Genetic Basis of Appeal in Literature* (Lincoln, Neb., n.d.), pp. 50-51.

<sup>8</sup> "Scenery in Fiction," *Living Age*, CCXXX (December 27, 1902), 813.

<sup>9</sup> Norman Foerster, "Clerks of the Woods," *Nation*, XCVII (August 7, 1913), 120.

at least four different affirmative positions have been suggested. First, there is the conception that man's emotional response to nature is an expression of his essential religious nature. One of its advocates, John Addington Symonds,<sup>10</sup> believes that "it is an error to suppose that the ancients were insensible to the charm and beauty of external nature," though their sympathy with nature was anthropomorphic rather than romantic. During the Middle Ages, he continues, Christianity banished the deities and demigods from the earth and left man "face to face with a supreme abstraction, God," who became the sole reality. "All else was illusion, mirage, depending on the divine caprice." In more recent times nature became recognized as an oracle of God, through which great truths are revealed to man, and also as something kindred to himself, because divinely created.

This tendency to connect man's reaction to landscapes with his religious feelings was very common throughout the past century. It has become such a strong convention, writes T. H. Ferril,<sup>11</sup> that it often "thwarts the poet and causes him to waste time." The explanation which he offers is that a vast and spectacular scene calls back within the imagination of the author a primitive feeling of awe and wonder which leads him to use weak abstractions rather than vigorous details and therefore to fail in concreteness. In fiction, he explains,

the same forces of mountain mysticism are at work. In abandoning the play for the setting the fiction writer feels under pressure to fit his characters to the vast panorama his eyes behold. He becomes oblivious of the complexities of

<sup>10</sup> "Landscape," *Essays Speculative and Suggestive* (London, 1907), pp. 269 ff.

<sup>11</sup> "Writing in the Rockies," *Saturday Review of Literature*, XV (March 20, 1937), 3.

natural experience and naively rationalizes history to select the most active behavior appropriate to the scene. This results in a simplification of life into rather pure and tight patterns rigidly conventionalized. He continues heroes and heroines capable of meeting an apparent nature on its most elemental terms.

In a word, Ferril asserts that no modern writer is free enough from feelings of awe and impotence in the presence of raw landscape to be able to use the scene in a credible story. "Low-grade animism" or "mysticism" permeates modern experience and precludes the possibility of a great story set in a magnificent mountainous region or a vast desert. Thus Ferril's position is not that nature is lacking in interest but that it is too exciting to be safely used in fiction.

Many late-nineteenth-century critics, like the scientists, were inclined to connect the feeling for nature with practical utility. The popularity of emergent and cosmic evolution is reflected in a theory formulated by H. C. House.<sup>12</sup> The emotional reactions "which constitute the interest of literature," he believes, were "at some time in race history . . . a factor in survival." All aesthetic responses, whether firsthand or vicarious, are explainable in terms of "natural selection." This would mean that man's present attitude toward nature has evolved as a selective characteristic—that his interest is deeply grounded and inseparable from the roots of his personality.

A third possibility, a thoroughly economic interpretation of man's emotional response to natural scenery, has been suggested by Havelock Ellis.<sup>13</sup> Though Ellis does not deny such antisocial values in a landscape as freedom from oppression and opportunity for relaxation, he

subordinates them to economic values from which he believes they are derived by association. He cites the case of the medieval monks who built their monasteries in picturesque parts of the wilderness in an age when love of scenery was at its lowest ebb in history. "The spots they secured," he writes, "were not only cheap in hard cash because despised, and secluded because often situated among the hills, but they had the further advantage of being well wooded and that a stream ran through their midst."

Besides the religious, evolutionary, and economic interpretations of man's aesthetic response to natural scenery, there was a mechanistic or purely physical one. Though suggestions of it appear in late-nineteenth-century aesthetics, it is perhaps best stated in a study made in 1912 by Walter B. Pitkin.<sup>14</sup> Despite the fact that there are about four or five thousand smells, at least thirty-six thousand colors, and countless other sensory perceptions that are distinguishable in human experience, the differences in quality are always slight. "All the pleasant impressions resemble one another in some underlying characteristic in which a simple animal joy predominates, while all the unpleasant seem merely so many shadings of three things: panic, temperature, color feelings." One can "pass from the joy of a noon-tide landscape to the melancholy of a sunset simply by reducing the amount of light that falls upon the scene. . . . The range of atmospheric effects is slight." Thus in moods brought on by natural scenes "there seems to be nothing more than a little-understood chemical process with certain light waves, air pressure, and temperatures set up in the nervous sys-

<sup>12</sup> *Op. cit.*, p. 5.

<sup>13</sup> "Love of Wild Nature," *Contemporary Review*, XCV (February, 1909), 180 ff.

<sup>14</sup> *Art and Business of Story Writing* (New York, 1912).



tem." It is "probably the merest coincidence that some of the feelings caused by these chemisms closely resemble those associated with certain thoughts." Where there is a resemblance, an author may use setting and character to intensify each other. He may work from two independent sources and still be able to achieve a single emotional effect.

Regardless of the truth concerning the source of man's feelings for nature, they must be recognized as something more than literary conventions or habits. James Lane Allen's stories, for example, show a passion for trees and birds reminiscent of animism, hylozoism, and other ancient mystic cults. Though such elements clash with the Darwinian tone he sometimes assumes, they illustrate the wide range local colorists used in their search for novel uses of setting.

The degree of emphasis that may safely be placed upon the setting of a story or novel naturally depends upon the author's understanding of its relation to the other elements. Many of the local colorists—Harte, Twain, Allen, Cable, Freeman, and Garland—succeeded in a major use of setting because they understood the basic principle involved. Briefly, this principle is that a lengthy or elaborate use of setting is permissible only if a correspondingly important function is assigned to setting in the

structure of the story. In other words, setting as mere background or ornament must of necessity be brief and inconspicuous; setting used as a factor in action, an influence upon a character, a symbol of moral value, or an active personality may, on the other hand, have unlimited treatment. Among the local colorists this principle proved to be the chief factor of success, though the skill of an author in weaving his settings into the narrative fabric was also of great significance.

Some of the writers—Murfree, DeLand, Page, and Eggleston—more often failed than succeeded. In fact, most of the literature of the period was of very low quality, and it is not my aim to redeem it from the obscurity it deserves. But I should like to stress the point that this failure was not inherent in local color art or in the emphasis it placed on setting. The failure was not of the mind but of the hand. A major use of setting is not only a legitimate goal but a very promising one at this moment. Harte's *Luck of Roaring Camp*, Twain's *Roughing It*, Cable's *In Old Creole Days*, Freeman's *A New England Nun*, and Garland's *Main Traveled Roads*—these volumes are the sound fruits of a single generation of experimentation in setting. They represent a genre in American letters that the researching twentieth century may bring to fulfilment.

Is it possible to control man's mental evolution so as to make him proof against the psychosis of hate and destructiveness? Here I am thinking by no means only of the so-called uncultured masses. Experience proves that it is rather the so-called intelligentsia that is most apt to yield to these disastrous collective suggestions, since the intellectual has no direct contact with life in the raw, but encounters it in its easiest, synthetic form on the printed page.—ALBERT EINSTEIN to SIGMUND FREUD, July 30, 1932.

## *The Literary Sophistication of the Freshman*

JOHN C. BUSHMAN<sup>1</sup>

COLLEGE teachers of literature, particularly those who teach the introductory freshman and sophomore courses, commonly complain that their students no longer get the literary training in high school that they once did. In the old days, the argument runs, a teacher could assume that the entering freshman had been guided carefully through a well-selected body of English and American classics, which provided a bedrock on which she could build. The college teacher knew that the freshman had studied acceptably important works by Shakespeare, Milton, Addison, Goldsmith, Wordsworth, Dickens, Austen, Scott, Tennyson, Macaulay, George Eliot, Stevenson, Franklin, Irving, Cooper, Emerson, Hawthorne, Bryant, Whittier, Longfellow, and others. She knew that the student had more than an acquaintance with real drama, fiction, poetry, and essays; that he had had the benefit of the great minds and personalities of our literature as these deal with universally important human experiences. Today, the argument has it, only a handful of secondary schools give the old-fashioned preparation, and most of these are of the private college-preparatory type; the average freshman arriving at college has had more experience with the study of business letters and the writing of headlines for the student newspaper than with the literary masters. College teachers declare also that in former times young people did more independent reading of a

worth-while kind. The home of a generation ago, in which there were adolescents due to go to college, contained classics which were actually read—if only as part of a home program of conscious cultural improvement. And young people of good homes used to go to the public library instead of reading comic books and confession magazines and spending many hours every week at the movies or with the radio or television set.

The argument, doleful as it is, can be made to sound very impressive indeed, for the excellent reason that it is largely true. Certainly, the college teacher can no longer assume that all the members of a class in literature have read a traditional high school classic. She cannot assume that they even so much as know the names of some of the greatest figures in English or American literature. I recently discovered that no one in a large sophomore literature class had ever read a novel by Thackeray or Thomas Hardy. Not one person in the class had ever heard of *Tess of the D'Urbervilles*. Very likely it is true that not so much reading of the older good books goes on in the better homes as once did; the middle and upper economic classes who send their children to college as a matter of course do not seem to pursue culture as they did a generation ago. (They are no longer self-conscious enough to read essays entitled "What Is Culture?" as they did as late as the 1920's.) And the public libraries may not be so popular with adolescents in the after-school hours

<sup>1</sup> St. Louis University.

as they once were, though this last might be disproved by statistics.

There is no denying that the old-fashioned high school preparation in the classics is largely a thing of the past, and this circumstance requires the college teacher of literature to make appropriate adjustments in her teaching. For example, she must teach the student the absolute rudiments of reading poetry: how to follow its syntax, how to read for rhythm, how to pick out figures of speech. But this picture of the college freshman's lack of formal training is grossly misleading if it leads to the conclusion that he has no literary background and preparation to speak of. He has actually a great deal of preparation—in the popular literature, mainly dramatic, which is conveyed orally and visually through the media of radio, television, and the movies. This is a far from contemptible preparation, and any teacher who turns her back on it does the student a serious disservice and makes her job less interesting than it might be. The average student has spent innumerable hours enjoying the offerings of his favorite entertainment media, and has seen and heard a great many plays (which, be it remembered, are better seen and heard than read), not to speak of many kinds of near-dramatic fare, such as skits, monologues, and patter. He has actually a kind of sophistication in the lightest kind of dramatic offerings. He has a knowingness when he watches or listens to a light comedy or a conventional melodrama comparable to that of the late-medieval populations who listened to and sang the popular ballads. Those uneducated audiences were so intimately familiar with the forms and contents of ballads that composers of them could safely indulge in some subtleties. The present-day popu-

lar audience, of which the freshman is representative, has had a similar effect on the kind of entertainment it most enjoys. One can say that the dramatic and near-dramatic offerings of the radio, movies, and television are the popular oral and visual literature of our day, and certainly the average freshman has been brought up in this tradition (television is, of course, a late-comer). Yet, real as this background of the freshman is, many college teachers of literature proceed almost as if it did not exist, either because they are not well acquainted with it or because they regard it as too insignificant to be given any serious attention.

Such teachers make more than one kind of mistake. They are under obligation to be on familiar terms with contemporary mass entertainment because, as teachers of literature, they should know what the great majority of their fellow-Americans enjoy and are influenced by. (The influence of this entertainment on American folkways has often been pointed out.) The obligation of teachers in this respect comes before that owed directly to the freshman taking a course in literature. Of course, the freshman is representative of the great majority, and, since he belongs to the younger generation, he has been influenced by the popular media even more than his elders; he has known radio and the movies all his life. He is much more likely than his elders to reflect the values, social and artistic, implicit in the popular entertainment. From it he has absorbed a good part of his outlook on life—especially as it reveals itself when he is with his own age group—from his fundamental values to the minor details of his conduct. From it in even larger degree he has gotten his conception of what is effective as dramatic art. It behooves us, therefore, if we wish to understand the literary-artis-



tic shaping he has undergone, to concern ourselves with what he has learned from the popular media, what his enthusiasms for their productions mean, in what ways we can build on what he has learned, and in what ways we can enlist the enthusiasm he has developed.

Let it be clearly admitted that the preparation for literary study provided by radio, television, and the movies, apart from the fact that it is all in the area of drama or theater, has obvious limitations. The student is disproportionately acquainted with the lighter kinds of drama—with farce, melodrama, musical comedy, costume play, and “western.” He has a disproportionate acquaintance with certain themes and dramatic situations: too much boy-meets-girl, too much melodrama involving physical violence and contention over property. In spite of these limitations, however, his background is of extreme value as preparation for the college study not only of drama but of other branches of literature as well.

What, in rather specific terms, has the student learned from his long exposure to movies and radio and television plays? He has seen and heard many plays, both good and bad (plays of the better kind are consistently among the most popular programs on radio and television). He has made acquaintance with many classical plays and novels in adaptations, and sometimes these adaptations have been very well and excitingly made, so that he has very much enjoyed them. He has seen and heard quite a few good, and some first-rate, plays written for radio, television, or the movies. As a result of his extensive viewing and listening, he has, among other attainments, developed a certain knowingness about different forms of drama: farce, comedy, melodrama, and serious play. He is familiar

with these forms whether he can name them all or not. He knows, for example, that special rules govern farce, that its characterization is inclined to be somewhat two-dimensional (though he has never heard this term), that in it the improbable can be expected to happen, that coincidence is an essential ingredient, that without a willing suspension of disbelief the form would be pointless. He is never literal-minded about farce, as the true neophyte might be. Similarly, he knows melodrama and awaits and thrills to its grandiose effects. He is far from ignorant about serious drama. He has a sense of what is fitting to it; he knows in the opening minutes of a serious play that it is serious and that the improbabilities of farce and melodrama are inappropriate and jarring. He has a feeling for the proprieties of tone. He usually knows when he is watching mere “theater” and when he is watching a relatively straight presentation of a portion of life, even though, because he is still growing up, he may sometimes prefer the piece that is more “theater” than real drama.

Through this visual and oral literature he has greatly extended the boundaries of his experience. He has vicariously made the acquaintance of a great many kinds of people and human situations. His firsthand experience is limited, so he cannot be a keen judge of many characters and situations, but he is usually a good critic of the content of plays when he can compare the content with what he has known in his own life. Perhaps, because his firsthand experience is limited and he has seen and heard many plays, he is a better judge of form than of content. In other words, he may not know whether a given play is true to life, but he is likely to know whether it is adequately constructed. He may not know whether a character is real, but he

knows whether his actions are consistent with what he is represented to be. The student knows almost as much about the forms his favorite kind of dramatic entertainment takes as he does about the styles of baseball pitchers. For him, at the least, a plot must work out with some logic in terms of the characters and situations and must follow the theme or idea, or he will object. From this popular literature, more than from reading, he has acquired the beginnings of literary taste. His curiosity has been whetted. An enthusiastic appreciation of dramatic fare has been brought into existence. He is ready for bigger things in literature and will go on to bigger things if his enthusiasm is sympathetically encouraged to spill over into the broad land of printed classics. This objective can be achieved by a teacher who has a keen sense of the relation of popular literature to the older literature and who can make contact between the two at many points.

Of the ways in which this teaching objective can be reached, I do not claim an extraordinary knowledge. Following are, however, some suggestions. The teacher can make the student aware of what he already knows about drama and about literature in general. She can have him define, with her help, the kinds of drama he has seen: farce, melodrama, historical play, tragedy, etc. These definitions, because they will be based on his acquaintance with particular examples, will have a reality for the student they could not otherwise have. The teacher can also lead the student to conscious standards of judgment on the basis of his literary experience. She can, for example, make him aware—and it may come as a surprise to him—that he very much likes a play to be satisfying morally. He knows he does not like obvious preaching in a story, but he can be shown that neither

does he like a story which implies that might is right and that decency is contemptible weakness.

He can be made aware, through reference to examples, of the difference between the obvious kind of "type" characterization and that which is more distinctive and less superficial. He can be shown when a happy ending is morally and aesthetically satisfying and when an unhappy ending, while perhaps not what one would prefer in terms of the compensation of morally good and bad characters, is aesthetically and realistically right. He can be shown that popular drama and fiction overemphasize the boy-meets-girl theme, and, by reference to appropriate movies, that other themes can be dramatic, too, and are often much more significant. In evolving these standards, reference can in each case also be made to classical writers and works that the student has at least heard of. Shakespeare can be shown to have written the most beguiling boy-meets-girl play in the language and also, in the opinion of all critics, greater plays, in which boy-meets-girl is not at all the center of interest. The student can be made aware of the purely topical interest of many plays; this can be brought home to him by having him analyze his impressions on seeing an old movie re-shown. It will often prove to have lost in interest because its subject is no longer timely. This "dating" can also be illustrated with plays that were originally highly thought of: Pulitzer Prize plays and other Broadway successes redone on radio or television after a period of years almost always lose some of their original impact; they reveal that they were too much addressed to the period in which they were written to retain their power. The student can then be asked why much older plays than those of two or three

decades ago have not become dated. The same device can be used to illustrate triteness of technique or treatment; most movies brought back after a few years reveal a certain "hamminess" of technique which, when it exists in current movies, is not so readily noticed. An advantage of the student's intimacy with the popular media is that triteness means something to him: within the limits of the kind of drama he knows best he has a real appreciation of what constitutes freshness of treatment. He can be shown that triteness results from too much dependence on what has been done before—on a stale repetition of tradition rather than from its extension to new materials in a fresh, imaginative way.

The student can be made aware, through reference to plays he has seen and heard, of the extreme importance of artistic form in the revelation of human truth. He can be referred to two different movies treating the same theme—say, the popular theme of the domination of a family by a selfish mother—and can be shown that one is a better movie because of a superior handling of the theme—superior selection of significant incidents revelatory of the theme, better climactic arrangement, more impressive ending, etc. Of course, the difference between two such movies may not be so much in technique as in observation of life and in an honest reporting of it. Similarly, a movie and a classical novel or play handling the same theme can be compared, and the superiority of one to the other can be attributed to superior artistry, more truthful and profound observation of life, or both. The student can be shown that a movie, television, or radio play can be quite good in spite of some flaws and that this can be, and is, true of some undeniable classics. Here the teacher can

largely held notion that all classics are flawless. "Classic" in this popular conception means perfection in all respects. The student may be surprised to hear that the theme in *Huckleberry Finn* is hard to define because it is vague, that *Tom Jones* is not well plotted toward the end, that Dickens is objectionably sentimental at times, that Book III of *Gulliver's Travels* is distinctly inferior to the others, that a mere unlucky accident is the direct cause of the tragedy of *Romeo and Juliet*, that the unreal initial incident in *King Lear*—the king's questioning of his daughters—is on the level of fairy tale rather than great tragedy. The admission that classics are sometimes flawed and yet retain their standing as classics helps the student to understand that men and women wrote them—men and women more wise and inspired than the writers of the general run of plays he hears and sees via the popular media, but different only in degree. Such an understanding helps the student to relate the popular literature to the whole literary tradition and tends to make him more appreciative of the fact that the classics continue to be read not because they are perfect but because they are true, vital, and absorbing to successive generations.

The way in which literature differs from history, sociology, psychology, philosophy, and other studies that deal abstractly or in general terms with what human beings do can also be brought home to the student by reference to the literature he knows best. When he is told that literature tells about life so that one can feel its truth, he comprehends if he recalls the most moving plays he has seen and heard. He can be given a much more genuine conviction that this might be true of printed literature than if his most

vivid literary experiences were not appealed to. He can easily be convinced through reference to popular literature that it is one thing to know a truth in a general way, with the mind alone, and another to know it concretely and in the whole personality. When he is convinced that there is such a thing as truth that addresses itself vividly to the whole person and that this is characteristic of literature, he can be shown that what is true of drama and fiction is true also of other branches of literature. He can next be told that a profoundly emotional response to a literary work is called the "poetic experience" and that this experience is supremely the distinction of the literary form we call "poetry." He will then know what is meant when it is said that poetry does not merely tell truth; through it one experiences it.

When the student has been made aware in as many specific ways as possible of the community which current oral and visual literature has with the older literature and has been shown that the literature he is most familiar with is judged by standards that are common to both new and old, he can be brought into the world of the printed classics less like an alien or a peasant than he usually is. He can, at least in part, escape a most common attitude toward the classics—the attitude of so many people who take college literature courses and of many a college graduate: that popular literature such as is conveyed by the movies, radio, and television is trashy but fascinating; the classics are awesomely wonderful but dull. College teachers of literature regu-

larly teach a respect for the classics, but not always an enthusiasm, particularly the kind that lasts. They can, through a shrewd utilization of the student's preparation in popular literature, make him more self-respecting in his approach to what is permanent. If he understands that most of what he has enjoyed is not something less than literature but is a kind of real literature with the advantage of contemporaneity and the high accessibility of the oral and visual, he will feel not like a peasant but like a first-class citizen coming into his literary birth-right, with all the responsibilities of understanding maturely and all the freedom. He cannot fail then to approach a timeless literary classic with some eagerness.

The optimism of this essay may seem unjustified to many a college teacher of literature who knows—as we all do—that many present-day college students do not read well. It is not that they do not read poetry or other literary forms well or that they do not read college-level non-literary prose well. They simply do not read well. To attain success in literary study, such students must learn to read much better than they do when they begin college. There is no easy solution to this problem. But learning to read well is primarily a matter of motivation to get what is behind the printed word. It is a matter of a continuing curiosity. The whole point in these pages is that the wise enlistment of the student's interest in popular literature helps to instill this kind of curiosity. The approach teaches reading.

## *Programs for Training Teachers of English*

### *1. At the University of Minnesota*

THE catalogue of the University of Minnesota begins its description of its program for prospective teachers of the language arts with this sentence: "The new course of study in the language arts for the secondary schools of Minnesota requires a teacher proficient in the broad area of the language arts including both speech and English." The curriculum provided for a future teacher of the language arts requires that the student select one of the two fields, English and speech, as a major subject or core subject and take the other one as a minor. Those who choose English as a core

subject are required to secure 34 quarter credits in English and also 20 quarter credits in speech, including "Fundamentals of Speech," "Introduction to the Theater," "Phonetics," and "Speech Correction." Speech majors with English as the second subject must secure 23 quarter credits in English.

This program was put into operation in 1949. There has been a steady increase in enrolment. The first graduates trained under the plan, perhaps as many as twenty, will complete their work in June, 1952.

### *2. At the University of Kansas<sup>1</sup>*

OSCAR M. HAUGH

The School of Education at the University of Kansas in Lawrence inaugurated a new language arts major and minor in September, 1950, to replace the English and speech majors and minors previously offered. The first students to finish this new program of teacher preparation will graduate in the spring of 1952.

For the language arts major, a student may choose between two different course sequences. If he wishes to emphasize English, he is required to complete twenty-eight semester hours in English courses and eight semester hours in

speech. If he wishes to emphasize speech, he is required to complete eighteen semester hours in speech and nineteen in English.

Students who complete a major in the language arts are also required to complete a three-hour course entitled "Methods of Teaching the Language Arts." This course is principally organized around the techniques of teaching reading, writing, speaking, and listening in the secondary school.

It is possible, also, to earn a minor in the language arts at the University of Kansas. In this case, nineteen semester hours in English and eight in speech are required. Students with a minor are not

<sup>1</sup>See also "Preparing Teachers of the Language Arts," in the (Calif.) *Journal of Secondary Education*, for another description of this program.



required to take the methods course, although they may elect it if they wish.

Fundamental characteristics of the program are as follows:

1. *Emphasis on modern literature.*—

All majors and minors are required to take the second-semester courses in American and English literature, since this is the body of literature most often included in the secondary-school program. Students who emphasize English are the only ones required to take the first-semester American and English literature courses.

2. *Written composition.*—All majors and minors complete ten semester hours in freshman and sophomore composition and literature, in addition to a three-

hour course in narrative and descriptive writing.

3. *Shakespeare.*—One course, "Shakespeare: Rapid Reading," is included in the program of studies. Those students who major in the language arts and emphasize English are the only ones required to take this course.

4. *Speech.*—All majors and minors are required to complete three courses which include speech fundamentals, play production, and debate.

To the above must be added the statement that the present program is not static. Changes will be made as additional needs of both prospective teachers and the secondary schools of Kansas become apparent.

### 3. *At the State University of Iowa*

JAMES A. WALKER

The department of English and the College of Education at the State University of Iowa have joined forces to provide a new kind of training for teachers of communications skills. The training is designed to prepare both high school and college teachers. The basic aims are: to provide a proficiency in literature that will serve as a background for literary values, furnish a base for continued growth as a teacher, and, most important, establish a point of reference for insight into literary values appropriate to varying degrees of intellectual and emotional maturity; to give a basic training in speech and writing as crafts, so that the trainee is himself a craftsman and understands the process by which he becomes one; to train in the mechanics of classroom presentation, course organization, and testing procedures; to provide an understanding of English through modern descriptive techniques.

If the candidate has a proper literary background to start, the degree can be earned in thirty semester hours; if not, the deficiencies can be made up in course work that will add a few more hours to the planned minimum. These hours are divided thus: twenty in the department of English and ten in the College of Education. It is assumed that the candidate already has fifteen hours in education or a high school teacher's certificate.

#### I. THE DEPARTMENT OF ENGLISH

a) *Introduction to language study* (3 semester hours).—The subject matter is the techniques and underlying philosophy of descriptive linguistics. The course acquaints the student with the elements of modern methods for analyzing language. It shows him that he moves in a living laboratory and can, with little difficulty, inspect the language habits of himself and his neighbors and that

these are the only facts relevant to forming the basis for any valid generalization about language. It introduces the student to the historical background of these phenomena. It shows him how dictionaries are made, what is in them, and to what extent they are authoritative in language matters and to what extent not; further, it gives him a method by which he can be sure of such things himself. It introduces him to the idea of class and regional dialects and gives him a valid foundation for discussing appropriateness of style and standards of usage. It is not expected that the student will become an expert linguistic technician at the end of such a course; it is expected that he will retain some of the formative ideas, a knowledge of where to go to refresh himself when he needs information on these points, and, most important, an empirical orientation toward language problems.

This is not a new course at Iowa. It is required of almost all candidates for any advanced degree in the department of English.

b) *Modern American English grammar* (3 semester hours).—This is basically a textbook course, using Charles Fries's *American English Grammar*. Its aim is to complete the training started in the introduction to language study by shifting from theoretical discussions of methods of language analysis to practical applications of these methods to Modern English in America. The course analyzes the structure of American English, amplifying the discussion in Fries. Language uses are broken down into class dialects; historical and social reasons behind conflicting usages (and the real nature of the usages themselves) are made apparent, with the aim of showing what language problems as such may profitably be attacked and which may profitably be left alone. It should give

the student a sense of security about his own language habits and about why this or that is important.

This course has recently been added to the requirements for most students taking any advanced degree in the department of English.

c) *Seminar in communication skills* (3 semester hours).—Here the emphasis shifts from information about the nature and structure of language to the problem of craftsmanship in the use of language. Every teacher of English should teach the craft of writing. This seminar is designed to prepare the student to do that.

d) *Seminar in literary values, adapted to the problems of high school teaching*. (3 semester hours).—This takes up such problems as the nature of literature to the author, critic, average reader, and, finally, the high school student. Availability of material, types of material, and critical approaches are studied with reference to their applicability to high school teaching.

e) *Speech and writing* (5 semester hours).—There are no prescribed courses. The student is expected to elect courses in which he will practice and improve his control of style and rhetorical patterns and at the same time observe the methods used to teach and direct his speaking and writing.

f) *Thesis* (3 hours).—It is expected that this will be an extension of one of the seminar papers.

## II. THE COLLEGE OF EDUCATION

a) *The secondary-school curriculum* (3 semester hours).

b) *Teaching reading in high school and college* (2 or 3 semester hours).

c) *Construction and use of classroom tests* (2 or 3 semester hours).

d) *Elective courses*.—If a student has

fulfilled one or more of the requirements listed above or if his background seems deficient, he will be counseled to take such courses as: "Main Currents in the Philosophy of American Education"; "Educational Psychology"; "Guidance in the Secondary School"; "Adult Education"; "Audio-Visual Teaching Aids."

One final word, perhaps two, on the administration of the program and on its relevance to preparation for teaching communication on the high school level. The two things are very intimately connected. The College Conference on Composition and Communication found that the problems of classroom teaching in this important area are common to high schools, junior colleges, private colleges, and state universities. The program is oriented toward high school teachers, but it will be noted that the heart of the training in English—namely, five hours of speech and writing, introduction to language study, American English grammar, seminar in communication skills, literary knowledge—is common requirements for all advanced degrees. With the initiation of this program specifically for high school teachers, there have been created courses and currents which will affect the training of all graduate students in English at the university. The needs and aims of each student are analyzed by an adviser. The program is fitted to the student (within the required limits), and he is encouraged to think of him-

self as a high-school-cum-college teacher, to see that there is not so great a gap between these two areas as has been allowed to grow up in the last twenty-five years. (How many know that Kittredge taught high school before going on to teach at Harvard?) Our aim in administering the program has been to make good high school teachers and, at the same time, to give approximately the same training to those aiming directly at college teaching. The program is very new (and has been very enthusiastically received by those few now in it) and has not yet very much affected the training of Ph.D.'s. But the linguistic aspects are already a requirement for this degree, and the seminar in communication skills, although elective at present, will probably be taken by all Ph.D. candidates.

The author was in charge of both committees and oversaw the development of this program at Iowa. He has just left Iowa and is now in a Ford Foundation Faculty Fellowship at Harvard partly to make a survey of the teaching of English at the college level. Anyone interested in the Iowa program should write to the new chairman, Professor M. F. Heiser, Department of English, State University of Iowa, Iowa City, Iowa. Besides Mr. Heiser, the committee includes Professors M. F. Carpenter, J. C. Gerber, and J. C. McGalliard, from English; R. E. Ebel and J. E. McAdams, from Education.

## College English for Foreign Students

GEORGE GIBIAN<sup>1</sup>

MANY colleges and universities in the United States, especially large institutions with a reputation abroad, are constantly faced with the problem of what to do with foreign students who do not have a knowledge of English adequate for keeping up, on an even basis, with native students.

It would be ideal if the students arrived in this country already equipped with a sufficient knowledge of English, and most colleges require foreign students to "prove" such a knowledge before admitting them. In practice, however, a large majority of students turn out to have such difficulties with the language that they are seriously handicapped in understanding lectures, reading required texts, taking notes, expressing themselves orally when required, taking part in the regular class of English composition in which they are put, and writing papers and examinations. These difficulties are not removed when the school merely proceeds to ignore them with the excuse that the students ought to have come with a better command of English. Not only the students but also their instructors are hampered. Distributing the burden of extra aid and consideration among all instructors of courses which the foreign student takes, without helping by providing a special course, is an inefficient process, wasteful and lacking in organization.

At Harvard, after a couple of years of

the practice of enrolling foreign undergraduates in regular English composition sections, and helping those who needed it by outside individual tutoring, the College was in 1949-50 confronted with a small group of European students, all of whom seemed to need extra aid. A special section of English was set up for them, which was to consider their peculiar needs. While the course was planned as preparation preliminary to taking regular Freshman English the following year, rather than as a substitute, yet, as it progressed, I believe it showed that this method could well be used regularly as at least a partial solution to the problem of the foreign student's English.<sup>2</sup> A summary of experiences gained and an account of specific classroom procedure used might be of value because of the information acquired on what to avoid and what to retain, in accordance with the principle *omnia autem probate: quod bonum est, tenete*.

The main aims of the course were: (1) to teach written composition, (2) to teach oral expression in English, and (3) to increase skill in matters incidental to classwork (ability to take notes, understanding of reading material, footnotes, etc.). There were two hours of class a

<sup>2</sup> Herbert Schueler, "English for Foreign Students," *Journal of Higher Education*, June, 1949, describes a second method, intensive full-time study of English for students who are able to devote an entire summer period to their linguistic preparation. He also includes valuable comments on testing and other materials. In the present article I deal only with a regular single course.

<sup>1</sup> Formerly of Harvard University; now, Smith College.

week, and in addition it was possible to have individual weekly meetings with each student.

Every week assignments were given to the class on Tuesday for essays to be handed in the following Tuesday. Essays were to be 250-450 words long; I found it advisable to give the students freedom in exceeding the limits of length. The following are some of the subjects assigned:

- Benefits expected from study at Harvard
- What should United States policy in Europe be?
- Why is Europe on the whole poorer than the United States?
- Brief narrative of some small incident
- Description of either the student's birthplace or the town where he was raised
- An account of the expectations before meeting some important person for the first time and of the meeting itself
- Personal letters; one refusing an invitation and one asking for a job and giving the student's qualifications
- Precise account of either (1) an ice-cream soda, (2) a traffic jam, or (3) why coffee with sugar is better than coffee without sugar
- Definition of "a nation"
- Difference between poetry and prose
- What makes a man a great man?
- What I should like to improve in my English

The regular class routine included:

1. The reading of the more important, basic, or frequent mistakes made by students in their themes, their correction by other students in the class, and explanation of principles involved.

2. Reading, sometimes by students, alternating paragraph by paragraph, at other times by myself, of essays meant as examples or parallels to current assignments. Thus when the class was to write on a first meeting with an important person, I read Boswell's account of his first meeting with Dr. Johnson and De Quincey on Lamb; at the time of the assignment of a description of the home towns, Lewis Mumford's account of a

garden-city development near New York from the *New Yorker*; as an example of short-story writing, John O'Hara's "Grief" from the *New Yorker*; and *New York Times* reports from Europe as illustrations of political and economic writing.

3. Oral reports. Students selected one article from a current *Harper's* or *Atlantic Monthly*, read it carefully, and gave a ten-minute summary of the contents in class. I used to comment on the mistakes in pronunciation and to suggest improvements in presentation of material myself; I found, however, that much greater class interest and participation results from requesting the students also to make lists of errors in grammar and in pronunciation in others' reports and to discuss them, as well as the subject matter on its own merits. A particularly interesting series of oral reports was based on the daily newspaper instalments of Churchill's memoirs; each student took one section, and members of the class enjoyed both their own parts and others' reports, which filled the gaps in their own reading.

4. I read six to twelve idioms or proverbs to the class and explained their meanings, used them in sentences, and had students use them and write them down. Next time I tested their knowledge. This practice should be begun with the very first class meeting and not postponed, as I did, until the students' English reaches a certain higher level. It not only teaches the students a few idioms but also trains them to appreciate the importance of idiomatic expression in general and to listen for, and remember, idioms in everyday speech and in their reading. Thus I hope they become more attentive outside of class also and learn more idioms than the few in class.

During the individual conferences the



student first read his theme aloud, sentence by sentence. I corrected his pronunciation, then grammar. At the end of the paper I discussed the organization of the paper and suggested improvements in manner of treatment and in subject matter. Corrections of mistakes which recurred in other students' papers, and from corrections of which I thought the entire class might benefit, I made with a red pencil, and exceptional mistakes in black. Later in class it was easy to pick out the corrections in red, read the sentences in which they occurred, or put them on the board and have the class find the mistakes and correct them.

Students then composed new sentences with words or constructions in which they had made mistakes and handed them in at the next meeting. When time permitted, we went very rapidly and orally through Judd's *Exercises in English for Foreign Students*,<sup>3</sup> especially exercises on the use of prepositions, conjunctions, word order, and tenses of verbs. On the whole I tried to avoid dwelling on grammatical rules and gave examples of both correct and incorrect usage instead, whenever possible from the themes of the students themselves. I urged the students to use good all-English dictionaries only and to keep notebooks with vocabularies and idioms. As much as possible was explained in English; only very rarely did I resort to giving equivalents in a foreign language familiar to the students.

The following are some of the other means of instruction:

1. Dictations (brief).
2. Each student translated his own national anthem into English without use of dictionary.

3. Voice recordings of readings and speeches by students; analysis of errors by the class on playing back the students' voices.

4. The techniques of footnotes, précis-writing, and bibliography explained. Editorials in the *New York Times* were read and summarized by students in writing, paragraph by paragraph. Reading and discussion of the summaries, of what is and what is not essential in the editorials, and of how it could be expressed most fully and yet succinctly. This not only teaches exact expression of thoughts and the taking of notes in English in class and on reading but also trains the mind in the legal ability to seize on the essential and in precise use of words.

5. Practice in writing down difficult words and names spelled out orally letter by letter and reversely in spelling words letter by letter orally. This is a minor matter which yet handicaps foreign students considerably in class lectures where names are spelled out.

6. Discussions in class of the subjects of themes assigned, after all students had written and handed in their themes, and of other subjects raised by articles I read in class, such as Santayana's "My Host the World" in *Horizon*. The more difficult, abstract, or philosophical the topic was, the more animated the discussion usually became, and the better practice in methods of argumentation and debating it was.

Two other suggestions can be made on the basis of experience in the course. More well-written essays should be read with each assignment of a subject for themes. The temptation is to deal too much with the correction of mistakes, but I believe at least as much time should be given to the positive side, spe-

<sup>3</sup> London: Longmans, Green & Co., 1948.

cific examples to serve as models, so that the students know not only what to shun but also what to aim toward. And grades should be given on themes and on all other classroom performances. Even poor grades are considered by the students as rewards for their efforts.

The situation at Harvard was unusually favorable, because it was possible to give each student an individual conference each week. When the number of foreign students in the class makes that impossible, the instructor has to make more copious annotations on the themes and to spend more class time on student questions and on explanations of common

and important errors. Even then the teaching methods described here should meet the needs of the students. The course also makes it possible, moreover, to help the students become oriented in the procedures of their college, degree requirements, the examination system, use of library, and other matters with which they may otherwise not become acquainted because of their foreign background or through not having come in as freshmen. But the main advantage is the opportunity to give foreign students instruction in English according to their own needs, which differ from those of American undergraduates.

### *"Tush, Tush, Sweet Prince!"*

"Tush, tush, sweet prince! The learned doctors here

At Wittenberg, who dip their long white beards

In sable books, traffic no more in ghosts."

"And yet, Horatio, as I shall remark  
Again sometime, there may be things that even

White beards have not fished up; philosophy

Should have an ear for moonlight and an eye

For what eludes the silver shell of ear;

Else, at the flood and at the ebb of stars,

It will not know why royal cocks crow loud.

Oh, no, Horatio, I am not a man

To clap it on the back or call it nought  
Because I can't clap air."

"And yet, dear Hamlet,  
If one man can become a ghost, then all;  
We should be squeaked and gibbered into cession

Of sanity, and cession of the earth

To interludes too mad for Lucifer.

And then, my lord, I have not to conceive

That polished palindrome, that Rosen-  
crantz

And Gildenstern, as formidable figures

Of sheeted pantomime in days to come,

Or screamers till the consciences of men

Stop up both ears and loudly speak of  
owls."

"Come, come, Horatio, sheathe your bitter  
scorn,

Nor slash their names to bleeding. I dare  
say,

When I am someday king at Elsinore,

Their wreath-like names and smiles will  
serve to fill

An ornamental hour as well as any."

"But I, my lord, was cast for a cloud's role—

A sturdy cloud dependable to cleanse

A tragic stage of blood. . . . Oh ho, my  
prince!

That brings me to my coming: there are  
actors

In town. They have a play about a murder;  
I half forget the name. Wilt go, my lord?"

RICHARD C. PETTIGREW

ARKADELPHIA, ARKANSAS

## Current English Forum

HAROLD B. ALLEN, ADELINE C. BARTLETT, MARGARET M. BRYANT (chairman),  
ARCHIBALD A. HILL, JAMES B. McMILLAN, KEMP MALONE, RUSSELL THOMAS

### NEITHER WITH PLURAL VERB

If one is familiar with the larger outlines and the direction of change in English usage from Old to Modern, one cannot help seeing the tendency of agreement to depend on sense rather than on form, a tendency found even in Old English and unchecked by purism until less than two centuries ago. Nowadays, because of prescriptive grammar, the few forms still left give a disproportionate amount of trouble.

*Neither* with the plural verb is agreement according to sense. The Leonard Survey includes two instances. "Neither of your reasons are really valid" is rated 130; "Neither author nor publisher are subject to censorship" (Galsworthy) is rated 164, rather lower than the other. Marckwardt and Walcott, however, call both "Literary English." For the first type they cite (*NED*, pp. 1611-1875) Shakespeare, Dryden, Newman, Ruskin; for the second (*NED*, pp. 1759-1874), Johnson, Cowper, Southey, Ruskin.

Curme (*Syntax*, pp. 51-52), speaking of *neither* and other pronouns of distributive significance, says: "In older English the plural was common here . . . 'Everyone were in their beds' (*Tom Jones*, vii, xiv). This usage survives in loose . . . popular speech. After *neither*, however, the plural verb is still found also in the literary language alongside of the singular." His illustrations are from Shakespeare, Thackeray, Wells. Of the second type he says (p. 56): "After *neither-nor* we still find the plural verb after singular subjects since there has long been a tendency to give formal expression to the plural idea which always lies in the negative form of statement." His illustrations are from Mandeville, Johnson, George Washington, Arnold, Ruskin, Rob-

ert Bridges. He also cites *either-or* with singular subjects and plural verb from Dryden, Arnold, Wells, James, Sapir.

Jespersen (*Essentials*, p. 217) says: "When two words in the singular are connected by means of *or* (*nor*) grammarians prefer the verb in the singular." One need not consult Curme or Jespersen often to become aware of the almost mathematically regular recurrence of a sentence that varies in details but may be fairly represented by this: The grammarians say . . . , but in speech . . . , and good writers also. . . . Jespersen quotes Pope, De Quincey, and Ruskin to show what good writers do, despite the grammarians, in this matter of *neither-nor* with singular subjects and plural verb.

It may, or may not, be that this usage has been somewhat influenced by the fact that the singular subjects separated by *neither-nor* and the antecedents of the pronoun *neither* are not always of the same gender, so that the agreement of following pronouns also becomes troublesome. Baskerville and Sewell's *English Grammar* (pub. 1896, and far more enlightened than many grammars current in 1951) says of the use of the plural, especially of the plural pronoun, with distributives: ". . . the logical analysis requiring the singular pronoun in each case; but the construction [i.e., the plural] is frequently found *when the antecedent includes or implies both genders*. The masculine does not really represent a feminine antecedent, and the expression *his or her* is avoided as cumbersome" (p. 288). Maybe it was avoided in 1896, but many use it today with conscious pride in being "correct" at the expense of being cumbersome, of which they are seldom

conscious, anyhow. Fowler (*MEU*) agrees only in part; never one to favor the cumbersome, he calls *himself* or *herself* "so clumsy as to be ridiculous"—a phrase which rates wide circulation—but he prefers the masculine pronoun and says the plural pronoun "sets the literary man's teeth on edge." If by "literary man" Fowler means "writer," he could not begin to prove that statement. If he means a person of good taste, there is excellent authority for believing that teeth can be set on edge by what others unwisely swallowed a long time ago. We have already seen that the teeth of a great many literary men are not set on edge by the plural verb with *neither*. Baskerville and Sewell quote another such sentence from Scott, a passable literary man.

In my own random and recent reading, with no effort at all, I have gathered examples (not always isolated) from Wilkie Collins, Miss Braddon, Sheridan Le Fanu, Charles Williams, Dorothy Whipple, and others. Most of mine are of the second or less esteemed type. For instance, from Williams: "Neither Adela nor Hugh were among them." I have not found this usage in contemporary American writers, though I occasionally hear it from American speakers. Marckwardt also says (*Scribner Handbook*, p. 351): "Prejudice against this construction appears to be increasing in the United States, however." In America today, whatever the case in 1896, it sometimes seems hard for the lighter moments of cultivated speech to get between the covers of a book exactly as spoken. Vulgate fares better.

It is impossible to believe that American writers of light novels have less sensitive ears than British writers. But it is easy to believe that they have less faith in their own speech. The Briton, unashamed of the speech habits of his environment, does not try to produce that mythical monster, Perfect English—the kind that *never* makes a mistake—but is content to reproduce the English he speaks, hears, and has read. It is true that the Briton is just as guilty as the

American of that stock disclaimer, "It's me," said she ungrammatically." (High time for that sentence to appear in some handbook under "Trite Expressions.") But, as a rule, the British writer's dialogue follows the usages of cultivated speech wherever they lead, often along paths proscribed by handbooks and, except for "It's me" and the split infinitive, without disclaimer.

Many people do not read older literature or contemporary British novels or they read—like Hazlitt's buzzers and flyblowers—for the purpose of discovering other people's mistakes. Even so, they do not object to the *principle* of agreement according to sense. They themselves say "the golf-links is" and "the class are" without shame, though they condemn "the agenda is" and Williams' "Neither growth nor color were." That, after all, is what the handbooks have trained them to do. They have been more thoroughly conditioned by irresponsible handbooks than Pavlov's dog by his bells. One can only hope that a time will come when students will be not merely allowed but encouraged to observe English usage for themselves—and to pay more attention to what the gifted actually say than to what the less gifted insist they ought to say.

In the meantime it would seem fair enough to warn young students that (1) *neither-nor* with singular subjects and plural verb and (2) the pronoun *neither* with plural verb are not at the moment in quite such good standing as *none are*, for instance, though they all illustrate the same broad usage tendency. It is not fair to tell them that these usages are illiterate violations of good English. Prejudice against them is largely, if not solely, due to the influence of "those grammarians who say . . . , but in speech . . . , and many good writers also. . . ." A usage which has satisfied, if only occasionally, all the writers here listed cannot, except by the disingenuous, be called wholly unsatisfactory English.

ADELINE COURTNEY BARTLETT

HUNTER COLLEGE

## Round Table

### ON "UNDERSTANDING HAMLET"

Every conservative Shakespeare scholar must be delighted with Professor Kemp's trenchant article, "Understanding Hamlet," in the October *College English*. It is a masterpiece of sheer common sense and impeccable logic. Why was not its conclusion—that Horatio was the murderer of King Hamlet—discovered sooner? Possibly because it was too obvious and not sufficiently subtle for those of us who have been called "the weevils of research."

In addition to congratulating Mr. Kemp, I wish to give him, gratis, a suggestion which will fortify his thesis. Why did Ophelia go mad, sing bawdy songs, and drown herself? A young unmarried girl never would behave in this way simply because she had lost her father. She invariably does so because she has been seduced and abandoned and has found herself to be with child. (I am almost ashamed to throw in this self-evident truism.) Well, then, who was Ophelia's betrayer? She had rebuffed Hamlet; Polonius was too old, and Laertes was in France (though it would be jolly if we could read a little more incest into the play), Osric was too effeminate, Fortinbras too busy. Every accusing finger must point to Horatio—ravisher as well as assassin. Gracious me, what a scoundrel, what a cad!

DEMETRIUS TARLTON

COLUMBIA UNIVERSITY

Lysander Kemp's "Understanding Hamlet" is the most charming and salutary hoax in a century notably fecund in explanations of *Hamlet*. I applaud the wit of *College English* editors in presenting the swindle as they did, without apology or ha-ha. May Kemp's brilliant leg-pulling serve to confound those highly charged theorists who so love to hear their brains rattle that they must perform

ply us every Monday and Friday with a new esoteric explanation of Hamlet's behavior. Let us wrest Hamlet from the psychiatrist's couch and give him back to the people.

GEORGE W. FEINSTEIN

JOHN MUIR COLLEGE

### "FURTHER NOTES ON A 'BAD' POEM"

The "satire" was manifestly unfair—all the more so because it *seemed* superficially credible. To readers unacquainted with the principles of the New Critics it might *seem* that Mr. Fleece was properly representing the principles and techniques of this group. Had he accurately done so, the satire, if such it had turned out, would have been fair and just and would have called forth no comment from me. But Mr. Fleece did not do this. His own fuzzy effort is therefore ridiculous to all people thoughtful and informed on this matter. Certainly it does not deserve the name of *satire*. It is rather a *parody*, in the dictionary sense of a "poor imitation." It is not even a true parody, moreover, since the original form is not followed while the sense is changed to nonsense. And for anyone to draw a conclusion about the truth of the techniques from the nonsense part of this parody strikes me as being very strange indeed. In my opinion Mr. Fleece is entirely wrong in this matter.

RICHARD E. AMACHER

### SOME THOUGHTS ON THE PASSING OF ENGLISH A AT HARVARD

There are clear indications that English as a required subject is on the defensive in American colleges and secondary schools. The most recent sign, and a significant one, is the dropping of English A at Harvard. Now Harvard freshmen will get their writ-



ing instruction within the framework of the general education courses. Some of us at least are not yet ready to say that English, both composition and literature, has passed as a separate discipline and should now serve merely as a handmaiden to the broad-field type of course.

Those who are abolishing the English courses on the required level are not abolishing the teaching of the disciplines in those courses. They recognize that a boy or girl still needs to learn and to develop the art of reading and writing, but they propose to do this instruction in these broad courses such as the Harvard Report outlined. Some of us might be tempted to retreat to the adamant stand that English is a necessary discipline; a similar stand made the classics teachers ridiculous. Let us consider why this subject that is our bread and butter has so easily and painlessly disappeared from the curriculum.

The first cause, mostly on the college level, is the "Ph.D. octopus" and the insistence on scholarly publication. All of us, except a few academic snobs, know full well that a Ph.D. is no indication of good teaching. We all know excellent men who don't have a doctorate who can run circles around a colleague who has a doctorate, and vice versa. Yet the colleges still demand the degree, even when it does not get them what they want and even when it forces them to lose men they cannot afford to lose. But let the instructor get his degree; then he is scourged by the "publish-or-die" injunction that drives him into the bowels of a library when he ought to be out learning what is happening to the world and—more important—to his pupils. Anyone who has reviewed recent scholarship in a literary field does not find there appreciation and reflection; rather he finds a sort of frenzied triviality. Let us all frankly admit that half of the scholarship we read never deserved to be published and the other half could have been said less painfully in less space. A teacher who involves his students in the textual problems of *Hamlet* might better ask himself and the class if that play throws any light on the tensions

in their life and soul. Rather than discussing Chaucer's sources, a professor might find greater response in a class for Troilus if he pointed out they, too, are living in a sort of Trojan War. A scholar is of little use to his classes if his scholarly efforts separate him irretrievably from their way of living.

Thanks to the efforts of such critics as Cleanth Brooks, Robert Penn Warren, and I. A. Richards, some of our English teachers are applying more time to finding out why a poem or a play is great art; this application has certainly made classroom literature more vital than a collation of texts or a linguistic analysis or a biography of the author. Yet this approach has its excess in the form of the teacher's making his class a jury in a trial of taste which they (or any other man) are not at all competent to adjudicate. He forgets that his tastes are more exercised and hence more refined than theirs and that they miss many subtleties even after they are pointed out. Only the teacher's vanity is improved when his class accepts his critical views, since they, being pupils, have little inclination to oppose their teacher.

This fascination with the critical approach has led the instructor into introducing works of art of the most sophisticated quality. Courses often require T. S. Eliot, a poet most of us privately admit we don't understand. Once a man has mastered, or thinks he has mastered, the art of reading a difficult writer, he thrusts that writer down the throats of his class, whether they are ready or not. Don't misconstrue me. I am not advocating the teaching of easy books, but the teaching of challenging books within the range and the need of the student. I suggest that some of our English teachers probably read Auden with more understanding than a best-selling "vulgarization" of psychology. We must take time to teach the student how to evaluate works that supposedly make life's issues clearer to him; we must learn to tell a good book on the Red Peril from a bad. An extension of the age-old methods of Richards, Brooks, and Warren must be made to the everyday reading of everyday men.

In our snobbish search for artistic works we have scorned the new media of the communications art—radio (now fast becoming antiquated), television, movies, and comic books. These media are part of the intellectual life of educated men; even college graduates have television sets or radios, go to the movies, and directly or indirectly buy comic books for their children. Just as we once learned to read critically, so we must also learn to listen and see critically. We must extend the new critical approaches I just mentioned to these new means of communication. Too many teachers just sneer at TV and refuse to look at it, while their pupils spend hours before it. If we are alive to our job, we must recognize that it and the others have replaced the printed word in many areas of intellectual and recreational activity. Perhaps the movies are bad today because we teachers did not immediately set to thinking critically about them when they first appeared. If boys and girls of the twenties and thirties had learned how to look at a movie, we might now enjoy better films and better TV. In the old days of the last century, one could show his approval directly by applause or boos; today we have greater obstacles in making our likes and dislikes known; the teacher must help to open the avenues of critical expression in order to counteract our commercialized taste. Most of us saw that radio and the films as an adjunct to reading; now we see these media as equally central to our pupils.

All that I say revolves around the principal theme that English as a subject in a course, like Latin, has lost contact with life. We, in this electronic age, are studying only one facet of an extremely complicated process, a process fully worth the stature of a separate and independent course. If we incorporate all the new devices of communication with the ongoing activities of the world they represent, we will not have enough; the English classroom must still impart the cultural and artistic tradition of the nation. So our new problem is threefold; we must vitally unify the new media, the current mores, and the past tradition. In our last-

ditch effort to save ourselves and justify our existence, we have no time for dry-as-dust scholarship. We have too much that is more important to do. If we are to win the battle that Latin lost, we must successfully weld these three areas into one useful course, whether in high school or in college.

STEPHEN H. HORTON

COLBY COLLEGE

#### TEACHING STUDENTS TO READ: DAILY QUIZZES BEFORE CLASS DISCUSSION

As an incentive to teaching students how to read and get something out of assignments for themselves, I suggest daily written quizzes before you discuss their reading in class. At the start of the period I dictate two basic questions on the assigned reading. If the class is large, I have two sets of questions. These questions require only brief answers. After not over five minutes' expenditure, I collect the papers and begin class discussion.

These tests give me a quick and simple check over whether my students are actually learning how to read. Grading them takes only fifteen minutes for as high as forty students. Grades for these tests are cumulative, and they are important for determining the semester's grade. Each two-question daily quiz yields a maximum of 20 points; and, after six tests, I compute the grades on a basis of 100; but each student can score as high as 120 points (and a few do). I let the students know that these quizzes are of equal standing with the usual fortnightly or monthly tests of an hour in length. That these tests can cause a student to pass or fail the course, I let be known not too early or too late in the season.

The prime virtue of these tests is that they enforce my attempts to teach students a methodology of reading. Through use of these tests, I can impel them toward discriminating between important and unimportant parts of a selection. I can guide them to look for the basic proposition near the

start of an essay and to look for the solution which the author usually suggests near the close. I can teach them to watch for recurrence: I can teach them the importance of picking up a word or a phrase or an idea, if the author comes back to it several times. I can teach them to follow a character in a story; I can teach them to find a moment of tension or a turning point in a story. I can, indeed, teach my students most of the basic techniques of reading—that is, as I discover them, for I am only a mere ignorant Ph.D.

Besides teaching reading, these daily cumulative quizzes have other virtues. They bring to a close that exasperating habit of students to misspell titles of selections and names of prominent characters. "Write down the name of the character and what he does in your notes," I command. I penalize such errors in spelling. Thus I bring to a close a student's spelling of "Galawayne" for "Gawaine," or "Calvanism" for "Calvinism."

I can supplement the work done in Freshman Composition, for I also penalize incomplete sentences, comma faults, fused sentences, period faults, figures instead of words, and "&" for "and." It is surprising the number of errors in composition which occur on my initial tests during the semester; it is not surprising how quickly those errors disappear when I penalize the student for them.

These tests also serve other objectives. They bring the student to class on time, for they start with the bell. In fact, you will find your class there before starting time, silent, books open, scanning notes or places which they have marked in their books (I tell them to mark books also). These quizzes are indeed good for abolishing the student who normally studies only before a midterm. I have had students praise my work before other faculty members for helping to

stop them from cramming their way through a course.

Now one of my colleagues says that I am wrong to have such tests: they take too much time for grading, he asserts. During his class he quizzes each individual student instead. I reply that the weaknesses of his method are apparent; he can never teach them to read, in that fashion. With oral quizzes, you cannot adequately cover a class of thirty-odd in fifty minutes. You lose time in recording grades. You cannot give each student an equally fair question, for many of those questions will necessarily be unimportant. Above all, you cannot focus the student's reading on the important points in the selection. Those important points are necessarily few, but it is the ability to select those few important points that makes for good reading.

This method of teaching students to read is not easy; I doubt that any battle against the national apathy of students can ever be easy. I give students, as I have already remarked, a test of 120 points which I score on a basis of 100 points. Usually I let a high score on the second quiz cancel a low score on the first. Or if too many low grades occur on a test, I slip in a few extra tests. A few individual conferences are necessary. But the result of my efforts is that I do develop studious and wide-awake classes who use some common sense in their reading.

The daily cumulative quiz is my contribution toward teaching students how to read; thus I combat the mounting tide of undergraduate illiteracy. But every college should have a required first-semester course in teaching students how to read. And we ought to have a graduate course for teaching Ph.D.'s how to read.

HARGIS WESTERFIELD

EAST CENTRAL STATE COLLEGE  
ADA, OKLAHOMA

## Report and Summary

### About Education

IN "THE SCHOLAR AND THE World" (October *Journal of Higher Education*) Howard Mumford Jones with his usual precise and polished rhetoric describes the function of the scholar and the pressures which today are being put upon "man thinking." Our whole educational system, he believes, tends toward the bulwarking of mediocrity and dullness rather than toward the encouraging of independent thinking and reflection. Because of our large armies of students, administration, not scholarship, is the problem of our colleges. He wonders what the president or registrar would think if Buddha, Jesus, Mohammed, Socrates, Emerson, or Tolstoi presented himself for graduation! Our failure, he believes, is not a failure to furnish education for the average; our failure is to insist that exceptional youths shall conform to average education. "Scholarship is not bookishness but mastery, intellect, courage. Scholarship is not passivity but, on the highest plane, action—that action which alone brings wisdom to the nations."

THE QUESTION, "SHOULD COLLEGE Teachers Take Education Courses?" is discussed by George W. Angell and Leonard S. Shaw in the September *Journal of Teacher Education*. The authors, who are busy with a graduate program designed to produce well-qualified candidates for college teaching positions, decided to find out from college heads of departments (who chiefly do the recruiting and selecting of new faculty members) what kind of professional preparation they considered important. They sent questionnaires to some three hundred heads of departments representing sixty colleges and universities in seven northern states, who were asked to rate thirteen possible graduate

courses in professional education as "a must course" (3 points), "a worth while course" (2 points), "of little or no value" (1 point). According to the method of computation used, a mean value of 2.00 indicated a course considered on the average as one which had moderate value in the professional preparation of college teachers. Not much enthusiasm was uncovered, for only 108 department heads answered, and the highest rating (2.19) was given to a course in psychology of learning processes. Supervised teaching experience was rated second (2.15), and techniques of college instruction third (2.11). Curiously, a second psychology course in postadolescent growth and development rated only twelfth (1.56). Thirteenth was "College Administration" (1.41). The authors conclude that heads of college departments place little value on courses in professional education as a means of preparing college teachers.

AMERICA'S INFORMAL APPROACH to education pays off in better scholarship in the opinion of thirty-one foreign students now studying at Yale University under the sponsorship of the United States State Department. This is reported in the *New York Times* (September 9), which quotes their comments at some length. The student program, called "American Studies at Yale University for Foreign Students," is in its fourth year. From Yale the students go on to other American universities for a year's study. Tours to points of interest in New England and New York City and week-end visits to American homes supplement the regular curriculum with the purpose of giving the students a true picture of American life.



THE FINANCIAL PLIGHT OF OUR colleges is very real, as can be clearly seen from the report of a recent survey made by Benjamin Fine (*New York Times*, September 30). Although the decrease in student enrolment is less than was anticipated (about 10 per cent as compared to the expected 20 per cent), 50 per cent of the private colleges are this year operating on a deficit. This is due to the decrease in the purchasing power of the dollar, to the increase in services offered by the colleges to their students (guidance, health services, etc.), and to the fact that during the last decade there has been a downward trend in the proportion of the national income spent for education. In 1940 this country spent 2.5 per cent of its gross national income for education; today it is 1.7 per cent. The fate of the colleges may depend largely on what will happen in the nation. But what happens in the nation will also depend on the quality of our educational facilities. It is essential that the colleges be made solvent if they are to remain free and democratic. A new and fresh approach to the problem is being tried out in Ohio, where nineteen colleges not supported-by-taxes have joined in a new "community chest" type of drive. Incorporated as the Ohio Foundation of Independent Colleges, the new agency seeks financial support for the nineteen schools on the basis of "one appeal, one gift," especially from corporations and other business and professional groups.

AN AMERICAN ACADEMY OF ASIAN Studies, the first graduate school in the United States devoted solely to the study of the Orient, opened this fall in San Francisco. It has been organized by a San Francisco importer whose travels in the Orient taught him how badly the United States needs friends. More than one hundred graduate students from colleges all over the country have come there to take such courses as Islamic law, Hindu thought, and the languages of Pali and Bengali. This is reported in *Time* (October 15).

A CONSOLIDATED DEPARTMENT OF Communication Arts has been established at Fordham University. Graduate courses formerly taught in the theater, radio, and journalism divisions will be directed toward a Master's degree in communication arts.

"APHASIA AND RELATED LANGUAGE Disturbances" is the title of a credit course being given for the first time by Long Island University as part of its speech curriculum. The course will combine classroom lectures and supervised clinical work with persons suffering language disorders because of brain injuries. Clinical work will be done at the Physical Medicine and Rehabilitation Center of St. Vincent's Hospital in Manhattan.

GERTRUDE LAWRENCE, THE WELL-known actress, is teaching a course at Columbia University this semester called "The Study of Roles and Scenes."

THE FIRST TWO TELEVISION courses for credit toward a degree to be offered by any university in America are being given this year at Western Reserve University. One is in European literature, the other in introductory psychology.

A NEW HIGH-POWER NONCOMMERCIAL FM station for educational broadcasting (WGBH) has recently been established in Boston. This has been made possible by the affiliation of the Boston Symphony Orchestra with the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, Massachusetts Institute of Technology, Northeastern University, and Tufts College—which have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in the New England area. The new station will be the first of its kind in the United States in which a major symphony orchestra is collaborating with colleges,



universities, and other cultural institutions to offer a program of general education for all groups in the community. Full-length "live" performances of the Boston Symphony Orchestra began in October, as did many other programs, such as regular courses recorded in college classrooms, full-length dramas, educational programs from colleges throughout the country, and special features from the British Broadcasting Corporation, Radiodiffusion Française, the Canadian Broadcasting Corporation, and other international broadcasting services.

FOR MANY YEARS THE ESSAY TEST has been a vanishing species. The emphasis placed on objective testing during the past half-century and the obvious danger that essay scoring is often too subjective, especially if more than one person must do the scoring, have resulted in the use of objective tests in English by the College Entrance Examination Board and many other major testing agencies. However, it is now apparent that a reaction has set in. Motivated by the belief that the essay examination is the best way of determining a student's ability to write and by the realization that this ability is not an "English" skill but rather one upon which success in all college studies depends, the board is currently experimenting with a return to the essay form for a general composition test. Committees of the organization have developed tests which are noteworthy both in content and in method of scoring. These tests were based on the assumption that the primary purpose of writing is the communication of ideas, and on this ground the examiners felt that the examinations should include not only the subject matter of the literature course but also the subject matter of other courses important to the general education program. To make such an examination valid, they felt that the subject matter had also to be vital and interesting to the student. In order to improve the reliability of scoring for such tests, the committee agreed that essays be given separate marks for mechanics, style, organization, reasoning, and content. For

each of these qualities the reader was expected to provide a mark of superior, high adequate, low adequate, or inadequate. To mark the first batch of nine hundred examinations, the readers met in conference, discussed standards, and marked sample tests in groups. Each actual test paper was marked independently by at least two readers. A report of the findings of the readers will be forthcoming.

THE AMERICAN LEGION, DEPARTMENT of Illinois, at its recent convention passed a special resolution which reads in part: "In order to defend ourselves more effectively against the Communist threat, our American schools should give instruction on Russian Communism"; "it is the mistaken belief and understanding of many of our citizens that teaching about Communism means support and acceptance of its destructive concepts," and "as a result of such unsound thinking many of our citizens subject teachers to such epithets as 'Red,' 'Pink,' or 'Communist' when in truth and in fact they are anti-communistic and pro-American."

Another resolution states: "Communist front organizations and hate mongering and irresponsible groups continue to attack the public schools, the teachers and administrators"; "the real purpose of these attacks is to hamper the education of our youth," "and these unfair and unjust attacks can best be defeated by efforts of the millions of American Legionnaires . . . understanding and studying the motives of these critics" and calling upon "the parents and citizens at large in local, state and national civic and professional organizations to support the schools, the teachers, and administrators in defeating these unjust attacks against our public school system." So be it.

ATTACKS ARE IN VOGUE AGAIN AS the pendulum swings back to where it was after World War I. Attacks upon the schools are particularly stylish but, sadly, sometimes justifiable. The September *School Review* considers the treatment of contro-

versial issues in our classrooms. How many teachers adequately accept the challenge? There is a vital role: the duty to help the students form their own working questions, to help students distinguish between fact and opinion, to help students discover common goals while recognizing that the generalizations and conclusions of individual students may not be alike, and to encourage students to make up their own minds on the issue rather than to remain in a state of indecision. Open-mindedness and willingness to change a conclusion should be recognized as an essential of critical thinking. The students have an inherent Freedom To Learn, essentials of which are the right (1) to study and discuss significant issues, (2) of access to materials bearing on the issue, (3) to study and discuss all sides in an atmosphere free from compulsion, and (4) to reach and express an opinion that may differ from that of the class or of the teacher.

INTELLECTUAL FREEDOM IS IN A way the topic of two articles in the *American Scholar* for autumn, 1951 (twentieth anniversary number). Mark Van Doren's "If Anybody Wants To Know" is a speech he made before a local group of Americans for Democratic Action in Jersey City last February. The occasion for his remarks was the banning of all his books by the Jersey City school board on the ground that he is a subversive person. The other is Howard Mumford Jones's "Do You Know the Nature of an Oath?" to which the editors give over the whole of the "American Scholar Forum." The uselessness of the present special oaths and their inhibiting effect on free thought and expression are presented with vigor.

ERNEST O. MELBY, DEAN OF NEW York University's School of Education, throws a "Challenge to the Critics of the Schools" in the *New York Times Magazine* (September 23). He takes the major complaints one by one and refutes them by both argument and statistical proof. The

article should be read in its entirety. It provides ammunition for every teacher in every community. Of particular interest is Melby's answer to the question, "Are the elementary schools failing to teach the three R's adequately?" He says "No," present-day reading is vastly more effective than that of a generation ago, and he presents evidence to show why this is so.

THE BATTLE OF BRITAIN Affected English children physically and emotionally, but its effect upon them intellectually was unknown until recently. A committee of the Ministry of Education set up arbitrary standards before conducting an island-wide survey: a person having a reading ability of less than that of an average seven-year-old in 1938 was taken to be illiterate, and a 1938 reading age of between seven and nine was taken as semi-literate. The fifteen-year-old population was found to contain 1.4 per cent illiterates and 4.3 per cent semi-illiterates. Among recruits to the services, mostly aged eighteen, the proportions were 1 per cent and 2.6 per cent. Under the strain of disrupted classes, bombings, irregular schedules, etc., it appears that the British teacher carried on in fine tradition.

SIX YEARS IN ADVANCE, PLANS were set in motion for the centennial of the NEA. Rather than look back on past glories, the organization proposes to make a concentrated effort to outline goals for the next hundred years, particularly for the remainder of this century. Working on the conviction that our country's greatest resources are its children, youth, and adults, who, in a modern advancing world, must never stop learning, the CAP (Centennial Action Program) lists twenty points for goals, among which are an active local education association in every community, unified dues covering local, state, national, and world services, and adequately informed lay support of public education.

PROFESSOR DORA MAY MITCHELL of Peabody College has prepared a topical index to articles which appeared in the "Current English Forum" section of this magazine during the decade 1941-50. She has grouped the individual articles under such headings as "Problems in English Form," "Syntax," "Word Choice," "Punctuation and Capitalization," and "Analysis and Identification of Sentence Elements." Since the entry for each article specifically identifies the question considered, her index provides a convenient key to current thinking concerning almost a hundred disputed usages. Mimeographed copies of this index may be secured from this magazine free of charge, provided a self-addressed stamped envelope accompanies each request.

PRESENT ENGLISH USAGE WAS SURVEYED by Professor J. N. Hook's class in English grammar at the University of Illinois. Part II of the report appears in the April issue of *Word Study*, published by D. and C. Merriam, Springfield 2, Massachusetts, and sent free to any teacher of English who requests it. The most delightful bit is this collected by one student-observer:

BOY: What time *shall* we go to Bidwell's?

GIRL: We shall go at four o'clock. We *will* both be ready, and Betty and her date *shall* both be there.

Frequently principles professed by those observed did not agree with their performance.

"ONE OF THOSE WHO IS . . ."—"ONE of those who are. . . ." Not only have the students been confused but the teachers as well. John Kenyon goes on record, well supported with citations, in the October *American Speech*.

TEMPLE UNIVERSITY PLANS TO hold its 1952 Reading Institute from January 28 to February 1. The program includes laboratory practice in identification of different reading disabilities, the use of corrective and remedial techniques, detection of visual problems, and speed reading. Enrolment is by advance registration. Write The Reading Clinic, Temple University, Philadelphia.

PROGRESSIVENESS HAS LONG BEEN associated with the state of Wisconsin, whether it be politics, dairying, or education. The Wisconsin Idea Theatre, established in 1945, is a project of the University of Wisconsin in Madison. Its main purpose seems to be the fostering of rural theater.

ACTION BECAME THE MOTIF OF the International Congress on Public Instruction sponsored by UNESCO at its meeting in Geneva this summer. Before the usual reports of the member nations, the session chose to discuss the development of free, compulsory systems of education throughout the world. Plans were laid for regional conferences and ideas submitted for the building of a bank to lend funds to nations applying for assistance.

### *About Literature*

CHRISTOPHER FRY'S *A SLEEP OF Prisoners*, a religious verse drama, designed for churches only and produced for the first time during the festival of Britain, is now touring American and Canadian churches under the sponsorship of Luther Greene. Here, as in England, the play's profits will be turned over to religious and educational projects, with the Francitas Film Foundation, a nonprofit-making, nonsectarian or-

ganization in control of the American and Canadian rights. A three-column sketch in the *New York Herald Tribune* (September 23) shows how the chancel of St. James Church was modified so that performances of the play could be given there. The first performance in this country was given at St. James, October 16, and requests for the play are being received from churches all over the country. The same four actors who

performed the play in England will act it here. The text of *A Sleep of Prisoners* recently has been printed by the Oxford University Press.

AN EXCELLENT DISCUSSION OF "Christopher Fry and the Poetry of the Theatre," by Eric Partridge, appears in the July *Tomorrow*. For one not already familiar with Fry as a poet-dramatist this is an excellent article on which to get caught up, since it combines both biography and criticism. Partridge discusses Fry's imageries and cadences and quotes at length from his various plays. He thinks that there are four reasons why Fry is especially appealing to Americans. These are his intense feeling for life; his unconventional dexterity with words; his quiet, modest, unmistakable independence and self-reliance; and the fact that he has been able to fuse the poet and playwright so nearly so completely "as to be almost indecent." Partridge concludes that for all Fry's modernity, he "has achieved such a body of work in the poetic drama as overlaps that of any poet since the seventeenth century."

THE FAMOUS ABBEY THEATRE IN Dublin burned down late in July, which gives special point to Frank O'Connor's "Myself and the Abbey Theatre," a lively account of his term as director, in the June *Irish Digest*. In the autumn *Dublin Magazine* A. J. Leventhal reports, however, that the company has been kept together and that, after some interim performances in a hall loaned by Guinness's Brewery, the Abbey players have been able to take a two-year lease on the old Queen's Theatre, where in 1860 Sir Henry Irving made his first bow to a Dublin audience. There the Abbey traditions will be continued while future plans are devised. Leventhal thinks that the only parallel to the hold on popular imagination of the Abbey Theatre is Shakespeare's Globe, which was also destroyed by fire. One suspects, nevertheless, that the Abbey conflagration gave considerable pleasure to Patrick Kavanaugh and some of the other

*avant-garde* Dublin writers who have been declaiming against it in the pages of *Envoy*, an Irish review of literature and art, which by a curious coincidence came also to an untimely end with its July issue because of prohibitive printing costs. Both the old theater and the young review will be missed, for each in its own way, the one for more than fifty years, the other for only twenty issues, has contributed notably to the vitality of modern Irish literature.

A SYMPOSIUM IN REALISM comprises the major portion of the summer issue of *Comparative Literature*. This has been arranged by Harry Levin, who himself writes on the question "What's Realism?" Five other writers contribute essays on realism in English, French, German, Russian, and American literature.

"PAPER-BACKED LITERATURE" comes in for a sound drubbing by John R. Townsend of the *Manchester Guardian* in the autumn number of *The Use of English*. Apparently England is as overrun as America with the machine-produced detective, cowboy, science-fiction, and sex-in-foreign-lands type of literature. Its lack of characterization, beauty of form, or serious awareness of art and science is its greatest liability. We must realize that it is only this literature which our public reads to any great extent. Shall teachers burn these books upon sight of them, or can they be used in class as a butt for concentrated criticism? Townsend asks hopefully, "Are there any teachers, in the modern school particularly, who have developed new ways to deal with the problem?"

"WORDS ARE LIKE ALL OTHER inflated currency, the more that are used, the less each one is worth." The vast development of our publishing houses and the dissemination of words is the concern of Baker Brownell in the fall *Antioch Review*, in an article called "The Dangers of Literacy."



CONTEMPORARY BRITISH BOOKS and their makers are discussed in the *Saturday Review of Literature* (October 13) the whole issue of which is devoted to "America and the Partnership with Great Britain." Storm Jameson contributes one article: "British Literature: Survey and Critique." After remarking the characteristics of a sizable number of individual authors who collectively are part of a "strong, clear poetic stream" and exhibit "an always respectable and sometimes profound culture," she concludes that what is disturbing is the half-conscious refusal to take risks. "We need writers," she says, "who will open the human condition to us at such a level that we see ourselves involved with all other men, below and beyond the fears that threaten us with destruction." Elizabeth Bowen contributes a second essay, "A Matter of Inspiration," analyzing the influence of American literature on British writers, and S. C. Roberts a third, on "British Publishing after Two Wars."

ROBERT LOUIS STEVENSON, BLASTED by such noted contemporary critics as Chapman, George Moore, Steuart, Barrie, survived the world of letters only to have his work exiled to children's literature. In naming a work by R. L. S. see whether your colleague gives *Dr. Jekyll and Mr. Hyde* and *The Lantern-Bearers* or *The Black Arrow*, *Treasure Island*, and *A Child's Garden of Verses*. J. C. Furnas in the October *Atlantic* heralds a revival of interest and a new appreciation similar to the one of F. Scott Fitzgerald which recently passed through. Stevenson is being appraised for his intrinsic values as a writer, and he appears to be rising from the ashes of his unfairly defamed character, from his place on the nursery shelf, and from his Hollywood-produced, sex-interpolated stories to reach a new respect among critics and readers.

THE WESTERN REVIEW FOR AUTUMN is the fifteenth-anniversary issue.

In its long (for a "little" magazine) life, *Western* has had seven changes of location and two of name.

Eliseo Vivas leads off with a discussion of "Criticism and the Little Mags." The slicks and the mass literary magazines have gone commercial. The scholarly research magazines for the most part neglect the serious detailed analysis of the structure or technique of literary works—the only means of revealing their aesthetic values. He assumes that worthy literature says something which can really be said only through the art form. The contributions of history and all other disciplines are welcome, but analysis of the artistry is the keystone of the arch of interpretation. Moreover, "art is the agency that shapes the primary data of experience into a coherent moral universe." Because the little magazines are practically the only medium for criticism of this sort, they are important, even though they reach only the elect small minority. A slight infusion of yeast, he says, may be effective.

Robie Macaulay, writing in the same anniversary issue about "Fiction of the Forties," fails to discover any characteristics of the period and therefore discusses separately individual writers who first appeared in that decade. He praises, with qualifications, R. P. Warren, Carson McCullers, and (more hopefully) Peter Taylor; also Wallace Stegner, W. V. T. Clark, and (again hopefully) Jean Stafford and J. F. Powers. Irwin Shaw he does not admire greatly. *The Wall* is not a great novel but well done and a great monument. J. G. Cozzens' *Guard of Honor* deserved more praise than it got.

ONE DOESN'T TAKE UP WILLIAM Faulkner as one does Somerset Maugham, just beginning with any novel and reading on through the shelf. Admittedly our recent Pulitzer prize winner is difficult, writes Harvey Breit in the October *Atlantic*. But he is difficult only so long as our standards of criticism remain as they are. Is Faulkner's art really formless? Perhaps it



is only no more patterned than life, for he is a chronicler of life; he writes history of a type we seldom see in fiction, not political, not religious, but human history. "He helps us to remember and to understand the human situation in its particularity, and thus in its universality, and he helps us to become more human."

"THE DEMON TAKES OVER," BY Phyllis Bartlett in September *PMLA* attempts to substantiate D. H. Lawrence's theory of demons. Lawrence believed that every good writer has a demon within him, one that is the genius. A young man puts his hand over the demon's mouth during the creation of a work, the results being that the young man emerges more in his poem or story than the demon-genius does. An older man with mature wisdom sits back and allows the demon his way. For that reason D. H. Lawrence became an inveterate reviser. If he felt his demon had not been in evidence enough in his younger works, he changed a word, a punctuation, a stanza, or rewrote a whole poem years later.

"MUST EVERYTHING IN THE GARDEN be lovely?" asks Charles Spaak in the September UNESCO *Courier*. As president of Screen Writers Guild of France he cries out against stringent film censorship in his country and in other countries of the world also. The Anglo-Saxons know of France's street cafés, of the exotic dance steps, and an affinity toward *amour*, but what of France's problems and struggles? Don't mention war. Don't mention justice, religion, social conditions, money, freedom, love, life, death. Beware the censor's eye! The chauvinistic screen does not serve its country, for improvement comes only with awareness that improvement is needed. Everything is not lovely in the garden.

THE OLD PROBLEM AS TO HOW FAR art can be divorced from life, if at all, comes to the fore again in Eugene Tillinger's "The Case of Thomas Mann" (October

*American Mercury*). Tillinger does not deny Mann's stature as a novelist, but feels that he is in a state of moral eclipse. He outlines Mann's political record on communism, which as he presents it is certainly erratic, bizarre, and irresponsible. Tillinger thinks Mann is dominated by two qualities: an alarming moral insensitivity and a fantastic egotism. He sums up his case by quoting from an editorial published in the *Neue Zeitung* of Munich, the official organ of the United States High Commission in Germany, on October 12, 1949: "Thomas Mann presents us with the spectacle of a man who can no longer see reality, who abandons the truth, because he has become the prisoner of his *ego*. We agree with Thomas Mann: he is not a fellow traveler, he already belongs in a more dangerous category."

"THOMAS WOLFE DID NOT KILL Maxwell Perkins," so writes Edward C. Aswell in the *Saturday Review of Literature* (October 6), and he ought to know; he was the close friend of both men and succeeded Perkins as Wolfe's editor. Aswell gives evidence which completely controverts the statement made by Struthers Burt (*Saturday Review of Literature*, June 9) that in leaving Scribner's Wolfe betrayed Perkins and that this betrayal killed him. Aswell says that both men recognized that the time had come for a change, and that, even after it had taken place, they continued to hold one another in high esteem. The article is interesting not only for the new facts which Aswell contributes about Wolfe and Perkins but also for its indirect lighting of the problems of editor-author relationships.

THE EXTENT TO WHICH OUR Literary critics hold the powers of life or death over American literature has been underscored again, this time by John Houseman in "The Critics in the Aisle Seats" (October *Harper's*). Houseman is here, of course, concerned primarily with dramatic literature and the theater. He makes three categorical charges: on Broad-

way, today, the critics' authority is absolute; their verdict is virtually without appeal; such despotic power in the hands of so few men, no matter how honest and capable they may be, endangers the health and jeopardizes the future of the American theater. These charges have been made before, but today their truth is more clearly evident than hitherto, as Houseman presents the facts and figures of the contemporary situation.

THE 1951 *SATURDAY REVIEW OF Literature* Award for Distinguished Service to American Literature has been given to the *New York Times*.

THE CHICAGO ISSUE OF *HOLIDAY* is distinguished by having as its contributors an above-average number of Pulitzer prize winners and other eminent persons. Carl Sandburg appropriately contributes the introduction; Gwendolyn Brooks evokes the spirit of the city's Bronzeville; Nelson Algren writes of "One Man's Chicago"; Albert Halper, "Chicago in Portfolio"; and Robert Hutchins, "The Battlefield of Learning."

THE HISTORY AND THE RESOURCES of the Folger Library in Washington, D.C., are most readably described by Joseph T. Foster in the September *National Geographic Magazine* and unusually well illustrated, even for the *National Geographic*.

This is an excellent article to which to refer students, for reasons other than those of library information, for it reflects the pleasure and excitement which a poor young man caught from his reading, how that led to still more delight from his hobby of collecting Shakespeareana, and how both lightened his workaday struggles for financial security. The illustrations include a very clear one of John C. Adams' model of the Globe Theatre and another of the full-size Elizabethan stage constructed within the library.

*ENGLISH ILLUSTRATED*, A BRITISH monthly, is designed to supplement the teaching of English in foreign schools, but it makes a rather interesting and informative little magazine for our own junior high school students because of its John Bull setting. Written simply for those just learning the language, it might not appeal to the sophisticated seniors; it would do well as remedial reading material. Ten cents per copy, British Periodicals, Inc., New York City.

NEW BIBLIOGRAPHIES OF EVELYN Waugh and Graham Greene appeared in a recent issue of *Marginalia*, the bulletin of the Manuscript Club of Northwestern University. A mimeographed, student publication, it seems to have a value for its readers as great as it has for its writers.

## *New Books*

### *College Teaching Materials*

**THE PATTERN OF CRITICISM.** By VICTOR M. HAMM. Bruce Publishing Co. Pp. 308. \$3.25.

A textbook for a college course in literary criticism which has grown from the author's fifteen years of experience in teaching one. He approaches his materials from the Aristotelian-Thomistic point of view. Representative chapters are: "The Premises of Criticism," "The Nature of Literature," "The Difficulties of Reading," "The Work of the Intellect," "Literature and Morality," "The Affective Element," "The Literary Imagination," "The Formal Principle," "Verse and Prose," "Narrative Structure," "Lyric Form," and "Dramatic Form." The discussions in the text are focused to stimulate the student into applying ideas and principles to specific cases. Exercises at the end of each chapter are designed to help the student in his applying. A sizable selective bibliography is appended.

**COPY READING AND NEWS EDITING.**

By HOWARD B. TAYLOR and JACOB SCHER. Prentice-Hall. Pp. 386. \$4.75.

Two veteran newspapermen here set down an explanation of the techniques of copyreading, news-editing, and makeup. The contents are those of two courses now being given at the Medill School of Journalism, Northwestern University. The point of view is practical, and the authors recommend that the subjects be taught through the laboratory method simulating as closely as possible the newsroom situation.

**THE PRESS AND SOCIETY.** Edited by GEORGE L. BIRD and FREDERIC E. MERWIN. Rev. ed. Prentice-Hall. Pp. 655. \$5.00.

A revised edition of *The Newspaper and Society* published in 1942. In its new form this book of readings is divided into three main parts: the first includes readings on concepts of public opinion, the role of propaganda, and

the freedom of the press in the United States; the second and much longer section has to do with the press at work in society; the third is concerned with the press as a product of many forces. Chapter introductions have been written by the editors, and review questions and selected bibliographies are appended to each chapter. There is also a serviceable index to the amazing variety of materials included, all of which were selected to meet the needs of students of journalism, the working press, and all persons interested in communications and mass media.

**A TREASURY OF THE THEATRE: FROM AESCHYLUS TO TURGENEV.** Edited by JOHN GASSNER. Rev. ed. for colleges. Dryden. Pp. 732. \$4.50.

Includes twenty-six plays—more than half the number in the original edition—representing every important period of the theater from the fifth century B.C. to the second half of the nineteenth century. Plays are grouped into five sections corresponding to the major theatrical eras with a special introduction for each section. In selecting plays, the author has chosen those with inherent vitality and a vital relation to modern drama. The translations used are modern. A representative list of plays to 1875 and a selected bibliography are appended.

**THE COLLEGE SURVEY OF ENGLISH LITERATURE.** Under the general editorship of ALEXANDER M. WITHERSPOON. Harcourt. Pp. 1379. \$6.00.

A much revised, "shorter," one-volume edition of that which appeared first ten years ago. In this, the work of the original seven editors—specialists in each of the main fields—has been unified and consolidated by Professor Witherspoon. The chief changes are these: new materials have been added or substituted in all the sections, but the most marked are those of the greatly enlarged section on twentieth-cen-

tury prose and poetry; the emphasis on major works by major writers has been increased; several new translations have been substituted for older ones; a new chapter by Louis Untermeyer on "Poetic Forms and Patterns" has been added; and the many illustrations have been newly selected. However "shorter" this volume may be, it still weighs four pounds on the student's arm!

**BRITISH POETRY AND PROSE.** By PAUL ROBERT LIEDER, ROBERT MORSS LOVETT, and ROBERT KILBURN ROOT. Houghton. Pp. 1286. \$5.75.

This is a one-volume edition of the two-volume third edition published in 1950. In this single volume, which contains a little more than half the materials of the unabridged edition, the compression has been achieved chiefly by omitting seven full-length plays and some of the less important authors. The introductions and pictorial illustrations have been retained, as have also the relative amounts of space for each of the periods. The abridged weight is four pounds.

### Reprints

**COMPLETE POETRY AND SELECTED PROSE OF JOHN KEATS.** Edited with an Introduction by HAROLD E. BRIGGS. ("Modern Library College Editions.") Random House. Pp. 515.

**THE SELECTED POETRY OF TENNYSON.** Edited with an Introduction by DOUGLAS BUSH. ("Modern Library College Editions.") Random House. Pp. 426.

**THE RISE OF SILAS LAPHAM.** By WILLIAM DEAN HOWELLS. Introduction by HENRY HAYDEN CLARK. ("Modern Library College Editions.") Random House. Pp. 324. \$1.25.

**SELECTED POEMS.** By MATTHEW ARNOLD. Edited by E. K. BROWN. ("Crofts Classics.") Appleton-Century-Crofts. Pp. 101. \$0.35.

**SONNETS.** By WILLIAM SHAKESPEARE. Edited by HYDER E. ROLLINS. ("Crofts Classics.") Appleton-Century-Crofts. Pp. 78. \$0.35.

### Professional

**CREATIVE EDUCATION IN THE HUMANITIES.** By ARNOLD DIDIER GRAEFFE. Harper. Pp. xiv+199.

All teachers of the related arts as an aspect of general education will profit by this discussion of integration as a method, the stages of integration, and the techniques of integration. Those who are by specialty teachers of literature will find in it a corrective to their tendency to make the core of this integration literary and to use the fine arts merely to illustrate parallels in ideas and styles. Professor Graeffe argues for equivalent positions for literature and the non-verbal arts; these, he believes, should be experienced by the student in the educative process as they are integratively experienced by the public. His proposal for creative aesthetic experience through the workshop method offers supplementary experiences to the passive spectator engaged in conceptual analysis of the arts.

His conception of philosophy in the general course in the humanities largely as tool of integration eliminates the polarization of the realms of beauty and truth, but it does not give philosophy a sufficiently important role in relation to man's need for standards of conduct as

well as for criteria in the understanding and appreciation of beauty. However, the conclusions which he reaches in his discussion of materials and methods can serve as guide lines for curriculum planning by teachers who wish to arrange a pattern of studies in the humanities that presents the arts in relation to individual and social life without obscuring the principles of aesthetic understanding.

SAMUEL WEINGARTEN

CHICAGO CITY JUNIOR COLLEGE

**PIERS PLOWMAN AND SCRIPTURAL TRADITION.** By D. W. ROBERTSON, JR., and BERNARD F. HUPPE. Princeton University Press. Pp. 259. \$4.00.

The purpose of this very specialized study is to present a coherent account of the thought structure of the B-text of *Piers Plowman* in the light of medieval interpretations of Scripture. The authors show that the poem has much more compactness and much more meaning when read with a medieval person's connotation of the scriptural tradition.

**THE YEAR'S WORK IN ENGLISH STUDIES**, Vol. XXIX: 1948. Edited for the English Association by FREDERICK S. BOAS. Oxford University Press. Pp. 296. \$3.00.

The twenty-ninth volume in this valuable series, which annually provides a scrupulous annotated survey of the yearly crop of books and essays in the field of English studies.

**ENGLISH INSTITUTE ESSAYS, 1950.** Edited by ALAN S. DOWNER. Columbia University Press. Pp. 236. \$3.00.

The program of the English Institute held at Columbia University in 1950 included sectional conferences on a critical approach to medieval literature, on the assumptions of criticism, and on William Blake. The eight essays in this volume were among those presented. They include two on Chaucer, one on liturgical drama, two on criticism, and three on Blake.

**WILLIAM HEARD KILPATRICK: TRAIL BLAZER IN EDUCATION.** By SAMUEL TENENBAUM. With Introduction by JOHN DEWEY. Harper. \$4.00.

An almost idolatrous disciple offers a full-scale biography of one of America's greatest teachers. Drifting until he was past twenty, Kilpatrick was set on fire by some excellent teachers he happened to encounter. After years of teaching mathematics he turned educational philosopher and methodologist and at Columbia University was one of the chief leaders in the saner sort of progressive education. What he called "projects" in 1920 are now growing in favor as teacher-student-planned "units." The biographer's boundless admiration is not offensive.

**PREVIEWS OF ENTERTAINMENT THROUGH JUNE, 1952.** By GILBERT SELDES.

Such advance information as is available on movies, television, radio, theaters, books (a few), and other entertainment—always described in the light of the compiler's standards.

**THE THEATRE ANNUAL, 1951.** Theatre Library Association. Pp. 76. \$1.50.

Charlotte Cushman's triumph as Romeo, how Donald Oenslager goes about setting and lighting a play, a review of stock companies in New

York, are among the articles contained. Good spare-time reading for the teacher of drama and of dramatics.

**FIFTY YEARS OF AMERICAN DRAMA, 1900-1950.** By ALAN S. DOWNER. Regnery. \$2.50.

Not a challenge to Quinn's *American Drama*, which still maintains its long lead, Downer's book is written in a more sprightly style, spending two good chapters on the drama of the last twenty years. The material is organized in terms of dramatic form (representational and presentational) and of subject matter (folk drama and comedy), leaving musical comedy and motion pictures to be covered by someone else. An essential book for teachers who feel they should know a little more about our drama. It would do well on a supplementary reading list for seniors, too.

**A CONCISE DICTIONARY OF ENGLISH IDIOMS.** By WILLIAM FREEMAN. Crowell. \$2.95.

The meanings of about 3,500 expressions (never single words) are given, sometimes with their origins. Some of the expressions would be meaningless if taken literally, e.g., "head off." Many mean more than or something different from their literal meaning, e.g., "drop off." The British limitation of the author appears in defining "strike out" only as "make violent movements with arms or legs" or "take out." More entertaining than instructive.

**APPLIED SEMANTICS.** By JOSEPH G. BRIN. Bruce Humphries. \$3.00.

A disciple of Korzybski writes for the layman. Not profound or notably well organized, the book tells many established truths in simple diction.

**THE STRUCTURE OF COMPLEX WORDS.** By WILLIAM EMPSON. New Directions. Pp. 450. \$5.00.

The author of *Seven Types of Ambiguity* now analyzes minutely the various types of auras individual words may have, covering approximately the area we usually call connotation. The bulk of the book is the use of these very specific concepts in criticism of some pieces of standard literature.



**EDUCATION IN THE HUMANE COMMUNITY.** By JOSEPH K. HART. Harper (for the John Dewey Society). \$3.00.

This posthumous book insists upon the influence of the community in the development (education) of every child. Therefore much needs to be done to reform the typical city community. The school should allow the youngsters' doubts arising out of conflicts in and with the community to come into the classroom for investigation and solution.

**RELIGIOUS VALUES IN EDUCATION.**

By WARD MADDEN. Harper. \$2.00.

Madden's philosophy will offend the happily religious Catholic or Baptist and be scorned by crass materialists. He aims at those whom science has made skeptical of revelation but who feel the need of something to replace traditional religion. "The ultimate object of devotion is . . . that which produces all value—the creative social act."

**WORD INDEX TO JAMES JOYCE'S**

"*ULYSSES*." Edited by MILES L. HANLEY. University of Wisconsin. Pp. 392. \$4.75.

Apparently a definitive study. Joyce, a great coiner of words, is a rich field for this type of work.

**THE USE AND ABUSE OF READING.** By SIR NORMAN BIRKETT. ("Eighth Annual Lecture, National Book League.") Cambridge University Press. Pp. 32. \$0.50. Boards.

A personal essay on the subject. Sir Norman's dislikes: "modern" poetry, overly voracious reading, reading without purpose.

**AMERICANS BEFORE COLUMBUS.** By ELIZABETH CHESLEY BAITY. Viking. \$4.00.

A panorama of life on the American continents before the white man came—beginning with the Ice Age and including human beings, horses, camels, dogs, and animals which later disappeared. Many drawings and photographs illustrate skills and arts now vanished. Very readable.

**D. H. LAWRENCE AND HUMAN EXISTENCE.** By FATHER WILLIAM TIVERTON. Philosophical Library. \$3.00.

T. S. Eliot says: "My reason for contributing a foreword is not the fact that I know the author. It is that I think this is a serious piece of criticism of Lawrence of a kind for which the time is now due."

## Nonfiction

**IMMIGRANT'S RETURN.** By ANGELO PELLEGRI. Macmillan. \$3.50.

The author came to America from Italy when he was nine years old. After thirty-six years he won a Guggenheim Fellowship award and returned to Italy for a visit. He is keenly appreciative of the art and beauty of his native land, but he was oppressed by "apathy and disillusionment, cynicism, hopelessness and despair." He has worked hard, but he appreciates the abundant life in America. Never, he says, would he live in Italy.

**MY TURKISH ADVENTURE.** By PAMELA BURR. Norton. \$3.00.

Pamela Burr became a teacher in the American Girls' College in Istanbul, Turkey, in 1945. She tells a spirited story of her trip, her adventures, and the customs in this colorful country. "The Shadow of the Curtain" is an effective

chapter. Miss Burr likes people. Written with sympathy and humor.

**HOW TO LIVE A RICHER AND FULLER LIFE.** By EDGAR F. MAGNIN. Prentice-Hall. \$2.95.

A philosophy of life—how "to find your place in the sun"—by the rabbi of the Wilshire Boulevard Temple in Los Angeles. His radio programs are popular.

**ADVENTURES WITH REPTILES: THE STORY OF ROSS ALLEN.** By C. J. HYLANDER. \$2.75.

A hobby which became the lifework of a herpetologist who owns and operates the Reptile Institute in Silver Springs, Florida. He has saved many lives by his processed snake venom. His canned rattlesnake fillets are shipped all over the world. He has explored Central and South America, the Everglades, and the Oke-

finokee Swamp. Crocodiles and alligators, poisonous and nonpoisonous snakes, their capture and care, are his daily concern. He was once bitten by a rattlesnake! Exciting. Photographs.

**MARY McLEOD BETHUNE.** By CATHERINE OWENS PEARE. Vanguard. \$2.75.

Mrs. Bethune was one of seventeen children born to slave parents. In her own words, "All my life I have worked with youth. I have begged for them and lived for them and in them." It began with her desire to learn to read. After many minor successes she founded the Bethune-Cookman College for Negroes in Florida. She has lectured and held many important offices. When Franklin D. Roosevelt died, Mrs. Roosevelt sent to her a walking stick which he had used—with an affectionate note. She is now seventy-five.

**BEST CARTOONS OF THE YEAR 1951.**

Edited by LAWRENCE LARIER. Crown. \$2.50.

The artist's own selections from the leading national magazines. From Foreword: "Only free men ever laugh heartily." Here are chronicled our foibles and our fancies. About 125 pages, 8"×11".

**UNDERSTANDING FEAR IN OURSELVES AND OTHERS.** By BONARO W. OVERSTREET. Harper. \$3.00.

Psychological insight into those fears that stem from emotional insecurity. Mrs. Overstreet believes the origin of these fears often lies in childhood and adolescence. How to deal with those fears in ourselves and others and how to *understand* fear are the questions the book may answer.

**WHAT'S THE WORLD COMING TO? SCIENCE LOOKS TO THE FUTURE.** By A. M. LOWE. Lippincott. \$3.00.

A distinguished British scientist who has in the past made many correct predictions writes of future scientific developments which he foresees: material and social changes. A chapter on "Crime Punishment and Morals" gives us much to think about.

**MAHATMA GANDHI: SELECTED WRITINGS.** Edited by RONALD DUNCAN. Beacon. \$3.00.

Mr. Duncan says he has tried to present material of permanent interest, to give the essence and basis of Gandhi's philosophy and those

ideas which may be of relevance to contemporary thought. Included are an account of his personal acquaintance with Gandhi and a correspondence between Gandhi and a viceroy of India.

**THE GLORY THAT WAS GREECE: A SURVEY OF HELLENIC CULTURE AND CIVILIZATION.** By J. C. STOBART. Beacon. \$7.50.

A graphic picture of ancient Greek culture. 444 pages. 100 full-page plates.

**SIGMUND FREUD: HIS EXPLORATION OF THE MIND OF MAN.** By GREGORY ZILBOORG. "Twentieth Century Library." Scribner. Pp. 132. \$2.00.

An eminent psychiatrist discusses Freud's work and its significance. In spots he explains rather clearly basic Freudian doctrine, but often the seeker for Freud's thought feels himself lost in the forest of personalities—those of Freud and his critics and disciples.

**DICTIONARY OF THE ARTS.** By MARTIN L. WOLF. Philosophical Library. \$10.00.

On a better grade of paper than most, this one contains few entries not found in any good large dictionary. The denotation is more extensive but often forsakes scholarship for barefaced subjectivity. In describing *syncopation*, for example, entry comments "this technique creates a change of rhythm that is pleasantly confusing."

**THE GOLDEN AGE OF TRAVEL.** Edited by HELEN BARBER MORRISON. Twayne. \$5.00.

This is *not* another railroad book. It also is not a book you cannot do without. But if you have been very good lately, you owe yourself this treat. Interesting, informative, and exceedingly charming literary impressions of the Grand Tour, England, Scotland, Bohemia, Austria, all the countries on the usual itinerary. The reader sees them through the eyes of Thackeray, Chopin, Twain, Goethe, Stevenson, Byron, all. Shelley at Lake Geneva, Hans Christian Andersen at Oberammergau; Dickens describes a breath-taking ascent of Vesuvius.

**SEVEN LEAGUES TO PARADISE** By RICHARD TREGASKIS. Doubleday. \$3.50.

By the author of *Guadalcanal Diary*, who made a 48,000-mile journey through Bali, Australia, Switzerland, the Orient. His descriptions of places and people are good. Illustrated.

## Poetry, Fiction, Drama

**THE HOLY SINNER.** By THOMAS MANN. Knopf. \$3.50.

Mann has taken an old verse legend of the days of feudalism, chivalry, and Gothic cathedrals. A child is born to a brother and sister; the babe is set afloat upon the sea, is rescued, and then called Gregorius. In his manhood he rescues a "maiden," whom he marries; in time this woman proves to be his mother. Gregorius chains himself to a rock for seventeen years in expiation of this incest. Meanwhile in Rome there is no pope. Ultimately Gregory (Hildebrand) is crowned pope. By utter expiation his soul and mind are cleansed. So much for the legend. A great storyteller has made of it a brilliant, though somber, satisfying tale of redemption. September Book-of-the-Month.

**MOSES.** By SHOLEM ASCH. Putnam. \$3.75.

The story is enhanced by the imagination of the author of *The Nazarene*, but most of the dialogue and incident are to be found in the Bible. The color, customs, and pomp of Egyptian civilization on the banks of the Nile form the background. The panorama of Moses' long life unfolds dramatically and heroically. The end: "A smile rested on Moses' face, for on his lips hovered the kiss of Jehovah, the kiss wherewith God had taken the soul of Moses, our teacher, to rest with him." Pp. 505.

**THE UTMOST ISLAND.** By HENRY MYERS. Crown. \$3.00.

The author says that the historical background is essentially true, as are the psychology and atmosphere as far as he can imagine them. Some liberties are taken with individuals—there is some fiction, as in all history. The novel is an epic tale of the Vikings (Iceland) and the Norse gods at the end of the Stone Age Year 997. A great change was coming to the world—even as it may be coming now. Theme and expression are poetic; the gods of romance and adventure are worshipped. A fascinating tale with implications.

**TIME AND THE WIND.** By ERICO VERISIMO. Macmillan. \$4.95.

In the stream of life of one family is pictured 150 years of Brazilian history. In 1745 a child,

Pedro the halfbreed, was born to an Indian mother. The mother of Pedro's son was a Portuguese girl. The family line is followed to 1855, from poverty to power. Truly an epic; bandits, feuds, passion, pride, heroism, war, all have a part in the sense of mystery and eternal change to which all life is subject and which is so richly developed in this story. Magnificent background. Pp. 619.

**WHEN THE TREE FLOWERED.** By JOHN G. NEIHARDT. Macmillan. \$3.50.

A record of Indian life, culture, and history, told by a poet who lived among the Plains Indians and knew and loved them. Fiction, but the material is authentic. Eagle Voice—a composite character—tells of his childhood, of buffalo hunts, of the first scalp he took, of the coming of the white man. An old man now, he says: "It is only my body that stoops, I can feel my spirit standing tall." A thought for all of us. Good Indian lore.

**UNDER WHATEVER SKY.** By IRWIN EDMAN. Viking. \$3.00.

Short essays, each with an idea, thought, or concept which has interested the author at some time during the last seven years. Casual incidents, humorous, satirical, philosophical, or significant. Delightful for casual reading.

**THIS MAN AND THIS WOMAN.** By JAMES T. FARRELL. Vanguard Press. \$2.75.

The author of *Studs Lonigan* writes in a new vein. Peg and Walter, with happily married children, are unhappy. Peg has become a shrew; Walt is bewildered, awkward, disappointed. The cause? What to do about it? A study of emotions—or lack of them.

**WEEK-END AT DUNKIRK.** By ROBERT MERLE. Knopf. \$3.00.

Translated from the French. Awarded the Prix Goncourt. Merle says, "My book is the story of a group of French soldiers stranded near Dunkirk in 1940 when the English were embarking. The central character, Maillat, represents my point of view." He personally wit-

nessed many of the episodes, and pictures striking types of soldiers whom he met. Merle taught English one year in Cleveland, Ohio.

**WITH ALL MY HEART.** By MARGARET CAMPBELL BARNES. Macrae-Smith. \$3.00.

"It is not easy to be the wife of a man to whom women are too kind." Those were the words of Catherine, wife of Charles II of England. The innocent convent-bred girl was humiliated when she was forced to believe the stories of the wanton king's mistresses, whom she must receive; but she never lost her love for the gay, handsome Charles, and he respected her. Colorful and readable.

**MELVILLE GOODWIN, U.S.A.** By JOHN P. MARQUAND. Little, Brown. \$3.75.

Melville Goodwin was a major general in the United States Army. He received a lot of publicity through an unusual exploit in Berlin, and there he met the attractive Dottie Peales. He had sown no wild oats in his youth; he loved his wife; but Dottie knew the answers, and when they met again in New York he felt Dottie's charm intensely. He also renewed his friendship with Sidney Skelton, a radio commentator through whom much of the story is told. Very real characters. Very long. Subtle.

**WORLD OF WONDER.** Edited by FLETCHER PRATT, with Foreword by EDITH MIRRIE-LEES. Twayne. \$3.95.

An introduction to "science literature"; nineteen short stories, "masterpieces of science fiction." Most of the stories belong to the last half-century. The individual man is seldom the center of importance; he is object, not subject. The theme of Mr. Pratt's Introduction is "The Nature of Imaginative Literature."

**THE BEST SCIENCE-FICTION STORIES, 1951.** Edited by EVERETT F. BLEILER and T. E. DIKTV. Fell. \$2.95.

Third volume in a yearly series, this includes eighteen stories. Three stories have time travel as a background. Other themes are lost-race legends, interplanetary travel, anthropology, a future culture. Extra-sensory perception is always interesting. There is a Martian story. All are exciting.

**BETWEEN PLANETS.** By ROBERT HEINLEIN. Scribner. \$2.50.

Don, nineteen-year-old hero, was a student at a boys' school in New Mexico. His father was earthborn, his mother born on Venus, and Don on a space-ship trajectory between planets. The parents were now on Mars. A radiogram came: "Dear Son—passage reserved for you Valkyrie Circum-Terra twelve April—Love Mother and Dad." But even interplanetary travel was not simple and much was to happen before he reached Mars—which he did. Wars were not outmoded.

**BEST DETECTIVE STORIES OF THE YEAR 1951.** Edited by DAVID C. COOKE. Dutton. \$2.75.

Thirteen stories chosen from the year's magazines. A. A. Milne in "Nearly Perfect" writes of the perfect crime—too perfect. Roy Cohen in "Florian Slappey, Private Eye" will enlarge your vocabulary. Each reader will have his favorite, but you will finish every one.

**THE END OF THE AFFAIR.** By GRAHAM GREENE. Viking. \$3.00.

The narrator, Bendrix, calls this "a record of hate far more than of love." Sarah Miles has a husband, a rather inoffensive fellow. She has a lover, Bendrix, and perhaps there are others. Theirs is a sexy, uneasy love. At times it is hatred. Always it is purely selfish. Sarah begins to think of God. "Dear God (she says) I've tried to love and I've made such a hash of it. If I could love *You*, I'd know how to love *them*." She plans to become a Roman Catholic. There are other moments, but it is best to follow the narration—to the end.

**A BREEZE OF MORNING.** By CHARLES MORGAN. Macmillan. \$3.50.

David was fourteen when he fell in love with Rose, nineteen. His ambitious young cousin, a law student, and rich young Dick were bewitched too. Forty years later David tells the story of his young love and what he realized then and later of the bewilderment and unhappiness of all the young people involved, including his sister. Of course it is the psychological insight and craftsmanship of the author of *Sparkenbroke* that makes this a superior novel. Victorian.

**LIE DOWN IN DARKNESS.** By WILLIAM STYRON. Bobbs-Merrill. \$3.50.

The tragedy of the middle-class Loftis family is told with sympathy and compassion. The father is weak and corrupt, the mother lonely and bitter, one daughter physically and mentally afflicted, the other daughter very beautiful. The story opens with the death of the beauty, and by flashbacks the story of family life is told, in part through a series of scenes. While no moral is pointed out, the girl says she is sick of hearing of her father's lost generation: "They weren't lost—they were losing us." The loneliness of the Loftis family makes us wonder about the many people who face failure within themselves with no resources of faith and love with which to meet their need. One compassionate scene is a group of colored people at a baptism; they had faith. Well written. Superior.

**MR. BELUNCLE.** By V. S. PRITCHETT. Harcourt. \$3.50.

Mr. Beluncle was a businessman who admired himself very much for his sharp practices. He obtained most of his money from women in the family—and some who were friends. Very clever and easy to read. Quite British.

**ONE GREEN BOTTLE.** By ELIZABETH COXHEAD. Lippincott. \$3.00.

Eighteen-year-old Cathy was a poor Liverpool girl with a slatternly mother and a home of which she was ashamed. A working girl, she by chance spent a week end at a Welsh youth hostel and became a fascinated mountain-climber. How Cathy developed from a selfish hoyden into a strong, sympathetic human being makes an appealing story. Fun and companionship did it.

**RENNY'S DAUGHTER.** By MAZO DE LA ROCHE. Atlantic-Little, Brown. \$3.00.

Twelfth book in the popular Jalna series. Time, 1948. Many readers will remember Renny—and grandmother, whom daughter resembles. Jalna, too, is in the throes of real estate development.

**WINGED CHARIOT AND OTHER POEMS.** By WALTER DE LA MARE. Viking. \$3.50.

Fifty-six lyrics and the new long title poem.

**CHRISTMAS,** Vol. XXI. 1951. H. E. HAUGAN, editor. Augsburg. Paper, \$1.00; cloth, \$2.50.

An annual popular for beautiful coloring and printing.

**THE GRASS HARP.** By TRUMAN CAPOTE. Random. \$2.75.

As strange a story as *Other Voices, Other Rooms* by the same author. In an old southern town some people who rebel against conventions move into a tree house to live.

**THE PRESIDENT'S LADY: A NOVEL OF RACHAEL AND ANDREW JACKSON.** By IRVING STONE. Doubleday. \$3.50.

A fictionized story of two people who suffered from vicious slander and enmity of the press. Authentic or not, on the whole it is true and shows human nature at its best and worst.

**THE PORTABLE CERVANTES.** Translated and edited by SAMUEL PUTNAM. Viking. \$2.50.

A recent and much praised translation. Both parts of *Don Quixote* are printed (with some digressive passages summarized), and also *Rinconete and Cortadillo*, *Man of Glass* (exemplary novels), and Cervantes' farewell to life from *The Troubles of Persile and Sigismunda*.

**THE PORTABLE MILTON.** Edited by DOUGLAS BUSH. Viking. \$2.00.

Complete texts of *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, *Comus*, and *Areopagitica*, with early poems and sonnets and selections from other prose works. The editor's Introduction is an admirable survey of Milton's work, with more emphasis upon content and intent than upon form; it really makes one want to reread—or read—Milton.

**THE JUNIPER PALACE.** By BURR C. BRUNDAGE. Bookman Associates. Pp. 96. \$2.50.

An erudite professor expresses in free verse his feelings in the Normandy Beach landing, and other feeling about our civilization, usually with nature's charms as a backdrop.



**MODERN POETRY.** Edited by KIMON FRIAR and JOHN MALCOLM BRINNIN. Appleton. Pp. 580. \$3.25.

The authors have selected from American and British poetry of the last hundred years that which seems to them in the "modern idiom"—in other words, chiefly the symbolist and metaphysical. A long essay on "Myth and Metaphysics" and fairly full notes on some of the selections—notably Pound, Eliot, Joyce, and Yeats—try to assist the reader to comprehend.

### Reprints

**CRY, THE BELOVED COUNTRY.** By ALAN PATON. Scribner. \$1.60.

First published in 1949. Few modern novels have been so praised and have remained in favor for so long. Dorothy Canfield says, "It is seldom that a book can, as this one does, both wring the heart in poignant pity and sympathy with human tragedy and also in the end exalt the reader with a new faith in the dignity of mankind." Background and author are South African.

**THE BALLAD OF THE SAD CAFÉ.** By CARSON MCCULLERS. Houghton. \$5.00.

Included are *The Heart Is a Lonely Hunter*, *Reflections in a Golden Eye*, *The Member of the Wedding*, and several short stories.

**THE PLUMED SERPENT.** By D. H. LAWRENCE. Introduction by WILLIAM YORK TINDALL. Knopf. \$3.75.

**ABSALOM, ABSALOM!** By WILLIAM FAULKNER. "Modern Library." \$1.25.

**SELECTED POEMS OF EZRA POUND.** "New Classics Series." New Directions. \$1.50.

**FIVE ADVENTURE NOVELS.** By H. RIDER HAGGARD. Dover. \$3.95.

**ENJOYMENT OF POETRY WITH ANTHOLOGY.** By MAX EASTMAN. "Modern Standard Authors." Scribner's. Pp. ix+317+xxiii+329. \$3.25.

*Enjoyment of Poetry, Other Essays in Aesthetics, and Notes in Refutation*, to which is added

the formerly separate *Anthology for the Enjoyment of Poetry*. The new one-volume edition is intended for use as a college text.

**A.B.C. OF READING.** By EZRA POUND. New Directions. \$1.50.

**THE WAY WE LIVE NOW** and **RALPH THE HEIR.** By ANTHONY TROLLOPE. "The World's Classics." Oxford University Press. \$1.75 each.

**THE DIVINE COMEDY OF DANTE ALIGHIERI.** Translated by MELVILLE B. ANDERSON. "The World's Classics." Oxford University Press. \$1.10.

**THE SELECTED POETRY AND PROSE OF SAMUEL TAYLOR COLERIDGE.** Edited by DONALD A. STAUFFER. Modern Library College Edition. Pp. 608. \$0.65. Paper.

**EIGHTEENTH CENTURY VIGNETTES.** By AUSTIN DOBSON. "The World's Classics." Oxford University Press. Pp. 306. \$2.00.

Urbane essays which illuminate interesting but obscure corners of the eighteenth-century literary world. Now in print for the first time since 1940.

**GOOD READING: A GUIDE TO THE WORLD'S BEST BOOKS.** Edited by ARWOOD H. TOWNSEND. Mentor. \$0.35. Quantity rates from NCTE.

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**THE ENCHANTED GLASS: THE ELIZABETHAN MIND IN ENGLISH LITERATURE.** By HARDIN CRAIG. Oxford University Press. Pp. 293. \$2.50.

**THE SACRED WOOD: ESSAYS ON POETRY AND CRITICISM.** By T. S. ELIOT. Barnes & Noble. Pp. 171. \$2.00.

**TELEVISION PROGRAMMING AND PRODUCTION.** By RICHARD HUBBELL. Rev. ed. Rinehart. Pp. 240. \$4.50.

**THE OLD CURIOSITY SHOP.** By CHARLES DICKENS. Oxford University Press. \$3.00.

Plates remade from the original drawings used in first edition; 75 illustrations.

**PHINEAS REDUX.** By ANTHONY TROLLOPE. Oxford. Vols. I and II. Crown edition. \$7.00.

Editors: Michael Sadlier and Frederick Page. Handsome new illustrations in "period." Good print; boxed.

**THE STORY OF A BAD BOY.** By THOMAS BAILEY ALDRICH. Pantheon. \$2.75.

An always popular story of a century ago. Illustrated.

**THE NIGHT BEFORE CHRISTMAS.** By CLEMENT C. MOORE. Illustrated by GUSTAF TENGGREN. Simon & Schuster. \$1.00.

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**A RAGE TO LIVE.** By JOHN O'HARA. Bantam. \$0.50.

**LUST FOR LIFE.** By IRVING STONE. Pocket Books. \$0.35.

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